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JULIAN ELTINGE

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LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

GEORGIE WOOD STARTS TROUBLE

LONDON, July 9.—Remarks made in an address before the Manchester Rotary Club by Georgie Wood, an actor, in which he advised his hearers not to let their women go on the stage has brought on quite a fight in theatrical circles here between the diminutive actor on one side and prominent managers and actresses on the other.

Wood, in his address to the Rotarians, said: "Do not let your women go on the stage. It is almost impossible for a girl to succeed in the West End of London if she is not in with the managers, or has not some money. It is almost impossible for a girl to succeed and remain as you would like your women folk to be. It is a terrible accusation to make against the women of my profession, but they are driven to it, and every word I say is the gospel truth."

Barbara Gott, leading woman in "Lilac Time," when told of Wood's statement said:

"I had neither influence or money behind me and have climbed from small parts to leads, and I know scores of actresses on both the variety and legitimate stage who have done as I have done. There are temptations on the stage as in all walks of life, and some women fall victims to these, but to say that this is the rule, rather than the exception is a wicked libel."

C. B. Cochran, producer, when queried on the subject said: "I never heard such a gross libel in my life. Perhaps no man has more experience of stage life than I have, and I can say definitely that there are only two things which will send a girl ahead on the stage—talent and hard work. No amount of booming or boosting will keep a girl in a post unless she has talent. Wood's statement is absolute nonsense, and wicked nonsense at that."

IRENE DROPS SUIT FOR DIVORCE

PARIS, July 9.—Irene Castle, now in Paris, and who last week started suit for divorce against Captain Robert Treman, has evidently changed her mind. Changed it because she denies that legal papers for a divorce existed and yet in the courts they are filed. Captain Treman is stopping in the same hotel that Irene is living in but not in the same apartment and told reporters that he plans to take his wife on a short pleasure trip when doubtlessly everything will be pleasantly and satisfactorily adjusted.

Court attaches declare that the papers in the case are still on file and no attempt to withdraw them has been made.

Captain Treman says that no papers have been served on him and did not expect that any would be.

Friends of the couple say that doubtless Irene started the suit and then changed her mind after she had seen the Captain.

AGENT ARRESTED FOR FRAUD

LONDON, July 9.—William Thompson, alias Reeve, an alleged theatrical agent, was remanded in custody for trial at the Sheffield Police Court, charged with obtaining 18 shillings from a young lady under false pretenses. It was charged that Thompson advertised for girls to appear in a revue in Southampton, and on investigation, it was found that no arrangements were made for any such revue to go into rehearsals as claimed by Thompson. It is stated that Thompson obtained money from several girls by these means, and that he has been conducting such operations on a large scale.

EDELSTEN LOST ON PLAYS

LONDON, July 9.—Public examination of Willie Edelsten, theatrical manager, has been concluded in the Bankruptcy Court. His liabilities were shown to be in excess of $20,000 and no assets were discovered. Edelsten attributes his failure to losses on various plays in the provinces where business was very poor.

"SUCCESS" LIVES UP TO NAME

LONDON, July 9.—"Success," a new play by A. A. Milne, was recently given its premiere at the Haymarket Theatre.

The theme of the play concerns a politician who has attained his goal in political life, but in spite of it all is unhappy. In his sub-conscious mind there always crops up a picture of his younger days, when life was sweetest and love was real. At one point of the piece he discovers that he has sacrificed love for ambition. He is on the verge of throwing everything to the winds for the sake of love, but his political ambition finally conquers and dissuades him. The play is wonderfully well acted and the theme is particularly well handled.

Charles Cherry added to his laurels in the role of the politician. Grace Lane, Moyna McGill, Reginald Bach, Halliwell Hobbes and Reginald Owen were among others who did well in their respective roles.

If the enthusiastic receipt of the premiere audience can be taken as a criterion the piece should enjoy a successful run.

SAYS AMER. SHOWS ARE BETTER

LONDON, July 9.—Alan Dale, the critic for the New York *American*, who is visiting here at present, has proclaimed that American plays are better than English plays. Dale expresses himself in the following words:

"I think that American plays as a rule are better than the English plays because they have more pep. English plays are lackadaisical, though they are much less so now than they were. The war seems to have put new vigor into them. They don't play up the sex note as much as they used to, which I think is a good thing."

COMPARTMENTS FOR ACTORS

LONDON, July 9.—Departing from the general practice, the English railway companies, at the conference held last week at the Clearing House here, agreed to reserve compartments on their trains for theatrical companies providing that no fewer than six tickets are taken for each compartment. Hitherto if members of a theatrical troup wished to ride together an extra charge was made for reserving the compartment or else they had to take pot luck and split up as accommodations offered. The average compartment in the English railway train is designed to hold eight people.

ACTORS FORM OWN THEATRE

BERLIN, July 9.—The Actors' Theater is the latest organization to be formed here. The classic actors, feeling that the epidemic of comic opera is monopolizing the theaters have organized a company and leased a theater which will be called the Actors' Theatre and will present standard plays.

Twenty-four theaters in Berlin are giving musical comedies while scarcely half a dozen are presenting the spoken drama. This naturally is responsible for a great amount of employment among the legitimate actors.

"ANNA CHRISTIE" SLOWS UP

LONDON, July 9.—"Anna Christie," at the Strand Theatre, has suffered a severe drop in box office takings. The show got wonderful notices and had a tremendous vogue that seems to have ended abruptly. Rumor was current that the piece would be taken off, but this was denied by Charles B. Cochran, who is sponsoring the production in association with Arthur Hopkins, the American producer.

ULSTER PLAYERS AT SCALA

LONDON, July 9.—The Ulster Players will take possession of the Scala Theatre for a series of plays, prior to the opening of the Vilna Troupe of Jewish Players. Among the list of plays to be given are "The Drone," by Rutherford Mayne and "Thompson in Tir-Na-n-Og."

WANT COPYRIGHT BILL REVISED

LONDON, July 9.—A bill to restore the law relating to public performance of musical compositions, to the condition in which the law was before the passing of the Copyright (Musical Compositions) Act of 1882, and the coming into force of the Copyright Act of 1911. This law, which was repealed by the 1911 act, was to the effect that the owner of the performing right in a musical work who wished to hold the rights of public performance, must print a notice on every copy published reserving his rights. The new bill, which is introduced by Frank Gay, will uphold the rights of the 1882 act, but the wording will be simplified and moderated.

BIG BENEFIT AT HIP

LONDON, July 9.—A gala benefit performance was given at the London Hippodrome on Sunday evening, June 24, in aid of the Middlesex Hospital. Among those who appeared on the bill were Paul Whiteman and Orchestra, Nellie and Sara Kouns, Bobby Henshaw, Nelson Keys, George Robey, Milton Hayes, Mureil George, Ernest Butcher and Ernest Hastings.

A high light of the performance was the hit scored by Bobby Henshaw, who, new to the West end audiences, stopped the show. Another feature of the benefit was the first public appearance of Margaret Leahy, the "Daily Sketch" girl, who recently returned from America, where she went to appear in motion pictures.

"ROBERT E. LEE" OPENS

LONDON, July 9.—John Drinkwater's new play, "Robert E. Lee," was presented at the Regent Theatre, and has scored a success. The play concerns the life of Lee, shown first as a Colonel of the United States Army, who becomes faced with the severance of Virginia, his native State from the Union. His decision to be loyal to his state follows and the play deals for the most part with his surrender to Grant at Appomattox.

Felix Aylmer gave a brilliant portrayal to the character of Gen. Lee, and was given good support by Tristan Rawson, Claude Rains, Henry Caine, Harold Anstruther, and Edmund Willard.

ENGLISH ACTS ROUTED

Capt. Bruce Bairnsfather, and Tex McLoed, both of whom have been routed over the Keith circuit for the coming season, will arrive in New York on the S. S. *Homeric*, which gets in on August 15. Bairnsfather will do a skit called "Old Bill and Me." Tex McLeod is known as the "Will Rogers of Europe." John F. Royal, manager of Keith's Palace Theatre, Cleveland, will return from his brief visit to Europe on the same ship.

"BEFORE SUNSET" PRODUCED

LONDON, July 9.—"Before Sunset" the new play which has just been completed by Miss Nan Marriott-Watson will be produced shortly by Barry Storri with the authoress in the leading role. Others in the cast are Sam Livesey, William Kershaw, Drew Mackintosh, Frederic Leister and Miss Joan Barry. The play will open at the West Pier, Brighton, to-night and will go on tour with Reginald Hunt as general manager.

NEW "SHERLOCK HOLMES"

LONDON, July 9.—"The Return of Sherlock Holmes" is now being prepared for production, having been adapted by Harold Terry and Arthur Rose, by arrangement with Sir Arthur Conan Doyle. B. A. Meyer is to produce it, having purchased the rights from Doyle. Eille Norwood is to be featured in the play, having already created the role for the motion pictures here in a number of "Sherlock Holmes" released.

COHAN SHOW BIG HIT

LONDON, July 9.—George M. Cohan's production of "Little Nellie Kelly" at the New Oxford Theatre which was unanimously acclaimed by the London press as "the best musical comedy since the 'Belle of New York,'" has the following personnel; Santry and Norton, Ralph Whitehead, June, Anita Elson, Marion Lee, Dorothy Monkman, Roy Royston, Clifford Heatherly, Forde Sisters, Henri deBray, Donny Hales, Maidie Hope, Constance Worth, Terry Storri, James Donovan, Frank Masters and Arthur Denton.

"KIKI" FOR LONDON

LONDON, July 9.—"Kiki" will be produced at the Playhouse here by Miss Gladys Cooper and Mr. Frank Curzon, to succeed "Magda" which has been playing at that theatre. The French farce, which is by Andre Picard, has been adapted for the English stage by Sydney Blow and Douglas Hoare. It is possible that the play will be re-christened before opening here.

TOM DOUGLAS A HIT

LONDON, July 9.—Tom Douglas has scored a big hit in vaudeville with his playlet, "When Love Is Young," and has decided to stay in England for an indefinite period. Douglas made a great personal success in "Merton of the Movies" despite the failure of the play.

REVIVING "LYONS MAIL"

LONDON, July 9.—When Bransby Williams appears in the revival of "The Lyons Mail" at the Lyceum Theatre shortly, he will wear the actual costume worn by the late Sir Henry Irving, when the latter appeared in this play at the same theatre in 1899.

DON GOING TO AFRICA

LONDON, July 9.—Officer Vokes and Don who are concluding their tour of the Moss Empires Circuit have signed a contract to appear in South Africa and will sail from here on August 10. This will be Vokes' first visit there in twenty-two years.

"NED KEAN" MOVING

LONDON, July 9.—"Ned Kean of Old Drury," which has been having a hard struggle at the Drury Lane Theatre, for the past month will shortly be moved to another theatre. The closing of this attraction has been deferred three times.

CHASAN GOING TO AMERICA

LONDON, July 9.—Dave Chasan, who does comedy in Fred La Rein's act, will shortly sail for America to open in a new comedy act by Joe Cook, Johnny O'Connor and Frank Van Hoven. There will be three others in the act.

COHAN'S "LONDON" HITS 100

LONDON, July 9.—George M. Cohan's comedy "So This Is London" celebrated its 100th performance at the Prince of Wales Theatre last Friday night. Souvenirs were given the members of the audience at that performance.

NEW CHARLOT REVUE

LONDON, July 9.—Andre Charlot's autumn production at the Duke of York's Theatre will be a revue by Noel Coward, actor-author. Already engaged for the cast are Maisie Gay and Tubby Edlin.

NEW STUART COMIC OPERA

LONDON, July 9.—"Nina" a new three-act comic opera by Cosmo Hamilton, with music by Leslie Stuart will be produced in the fall.

SHIRLEY KELLOG BACK

LONDON, July 9.—Shirley Kellog has returned from America and is rehearsing in a new production, "Lily of the Alley."

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BDWY. MUSICAL SHOWS GETTING BIG SHARE OF THEATRE MONEY

Nine Musical Productions to Ten Dramatic Shows Is Per Centage Never Before Seen in Broadway Theatres—"Follies," "Scandals" and "Helen of Troy" All Playing to Capacity —"Rain" Leads the Non-Musicals

For the first time in the history of the Broadway theatres musical attractions are almost on an even balance with dramatic attractions in number, there being nine of the former and ten of the latter. At the same time the season had hit low ebb with respect to the number of attractions that are listed on the White Way. With the opening next Monday of "Fashions of 1924" at the Lyceum theatre, and the closing this Saturday of one musical and one dramatic attraction the average struck between musical and dramatic attractions will be 50-50. This, however, does not mean that the business between both types of attractions is divided, for despite the fact that Broadway has an abundance of musical comedy attractions all of them are doing business with most of them doing very good.

The Ziegfeld "Follies" of course are the leaders in intake in the musical field as with the aid of the weather on July 4 and good consistent business during the balance of the week this attraction approached the $37,000 mark. George White's "Scandals" at the Globe playing to a seated audience of 301 persons less than the Follies at each performance, however, managed to draw capacity audiences and standing room at all performances and drew around $26,000 on the week. A most satisfactory showing in receipts was made by "Helen of Troy" at the Selwyn theatre. This offering which is a typical musical comedy seems to be listed as a consistent hit and gives promise of outlasting other musical shows on the Rialto. Though it did not play to capacity audiences on the week and its Saturday matinee was a bit off it managed to draw around $17,000.

"The Passing Show of 1923" at the Winter Garden which has found unusual strong opposition through the opening of new musical revues has been greatly aided by the agency boys and last week managed to hit over the $25,000 mark. Had not competition been so strong in this field this show would probably have gathered another $5,000 on the week.

Earl Carroll's "Vanities of 1923" which opened at the Carroll theatre after numerous postponements on Thursday night, though it got off to a lukewarm reception on the part of the dailies gave signs of activities during the balance of the week. The show opened to a $10 top getting $6,500 on the opening night then totalling better than $2,800 on Friday night and landing more than $5,000 for the two Saturday performances. Due to the abundance of other musical attractions the agencies did not make a very heavy buy for this show, with indications being that less than 100 seats per performance were taken over outright for the first four weeks by the agencies. Despite this fact, Carroll has a show "hooked-up" that is bound to attract patronage from the curious as far as Peggy Hopkins Joyce and the Carroll Beauty chorus are concerned. Carroll has a mob of young broilers who can be matched from a beauty standpoint with any of the "Follies" or White aggregation and come out on top. Though production cost is said to have been heavy, the show gives evidence of having been framed from the salary standpoint so that it can play to a gross of $13,000 a week and show a fair margin of profit to both attraction and house, both of which are controlled by Carroll.

"Adrienne" which has been well settled at the Cohan theatre manages to stand up well as far as competition is concerned with the new comers. This show seems to have established itself through a "word of mouth" source with the result that around $15,000 was registered on the week.

"Wildflower" which has been holding forth at the Casino since last February seems to be bearing up remarkably well despite its heavy competition. This attraction which only recently was getting around $19,000 a week and which was expected when the inrush of other musical attractions came along to show marked decreases in revenue managed to hit well over $14,000 on the week.

The Music Box Revue at the Music Box however seems to feel competition very strongly as the intake at this house seems to be steadily declining with the show getting less than $14,000 on the week, which places the attraction on the losing side of the ledger.

George M. Cohan's attraction, "Little Nellie Kelly" which has held forth at the Liberty theatre for some time completed its last week on Saturday night playing to around $10,000 on the week.

"Go-Go" which was recently brought from Daly's 63rd Street theatre to the Apollo was scheduled to have closed last Saturday night. But after the show owners scanned the receipts of July 4 they thought another week's stay at this house might aid them in recuperating some of their losses. This attraction drew in around $6,000 on the week which was about $2,000 better than it managed to do the preceding week.

Of the twelve dramatic attractions which operated last week two—"So This Is London" at the Hudson and "Icebound" at the Sam H. Harris withdrew last Saturday night.

"Rain" at the Maxine Elliott managed to remain the leader in this group playing to practical capacity at all performance. Next to attract business were "Seventh Heaven" at the Booth theatre and "Aren't We All" at the Gaiety theatre. "Merton

(*Continued on page 27*)

"OLD HOMESTEAD" AGAIN

Augustus Pitou will start "The Old Homestead" on its 37th annual tour on August 28th at Poughkeepsie, N. Y. Mr. Pitou is presenting the same show that was originally presented in Boston in Aug., 1886, and is not eliminating any of the features of the original production. In the cast of the attraction this season will be: Walter Ayers, Oscar Sidney, Harry Barker, Fred Coulter, David Morris, Johnstone Flynn, Rene D'Arcy, Maude Nolan, Alan Wallace, Larry Leahy, Margaret Farrell, Robert Ellsworth and Elwyn Williams.

TOM GIBBONS IN VAUDEVILLE

Tom Gibbons, who carried the world's champion, Jack Dempsey fifteen fast rounds in Shelby, Mont., on the Fourth of July, is going into vaudeville and has been booked for a tour of the Pantages Circuit. He will open in Minneapolis next week.

MARLBOROUGH COMING DOWN

Another landmark familiar for the past decade to theatrical people will become extinct next November when wreckers will begin to demolish the Hotel Marlborough at Broadway and 36th street to make room for a $7,000,000 factory building.

Prior to the erection of the Hotel Astor and the Knickerbocker hotel, the Marlborough was the favorite hostelry of actors and managers. Its restaurant and grill were the mecca for the managers where they held business conferences and met the people of the profession. During the summer months in years gone by seventy-five per cent of the guests of this hotel were members of the theatrical profession.

EASTERN PLAY HITS FOR COAST

San Francisco, July 9.—The bookings for the Columbia theatre for next season include "The First Year" with Frank Craven, "Sally" with Marilyn Miller, Ed Wynn in "The Perfect Fool," "The Last Warning," "Lightning," David Warfield in "The Merchant of Venice," "Molly Darling," Peggy Wood in "The Clinging Vine," Robert Mantell in repertoire and the photo play "The Covered Wagon."

GETS SOUTHERN RIGHTS OF SHOW

B. E. Forester and Jules Murry, general booking manager for the Shubert Circuit of theatres have procured the southern production rights from Schwab and Kussel for "The Gingham Girl" and will send a one night stand company over that territory late in August.

PLAYS FOR FRISCO CAPITOL

San Francisco, July 9.—Through an affiliation formed between Louis R. Lurie and Thomas Wilkes, the Capitol theatre here will re-open July 15th with Marjorie Rambeau and her company in "The Goldfish." In taking the Capitol out of the picture class and transferring it to the legitimate, the Wilkes-Lurie plan is to bring as many stars to the coast as possible and present many Broadway successes.

J. A. Brehany will be director of the house with William McStay as press agent.

INSURING THE CRITICS

Will A. Page, who twirls and twists adjectives and similes in the interests of Florenz Ziegfeld, Jr., and the "Ziegfeld Follies," supplies the following information:

Having had himself insured for $1,000,000 in favor of the Ziegfeld Follies, Inc., to protect his associates Florenz Ziegfeld went a step further in the insurance game and has made arrangements to take out life insurance policies in the sum of $50,000 on each of fifteen dramatic critics in the city of New York. The idea of insuring these critics in favor of the Ziegfeld Follies, Inc., is that during his long career of producing stage offerings, Mr. Ziegfeld has developed, he hopes and believes, a strong friendship on the part of each of these critics. He values their friendship and appreciation for his productions as a distinct asset and in case any of the dramatic critics of New York should be untimely stricken with appendicitis, or some other fatal ailment, the loss of such a friendly critic will be a distinct financial loss to the Ziegfeld Follies.

In other words, if some critic who is especially appreciative of the beauties of the Ziegfeld Follies should meet with an accident and a new critic should be sent to review the Follies, Mr. Ziegfeld feels the danger of one single adverse notice might damage his production at least $50,000 worth. Therefore he is arranging now to apply for policies for each of fifteen critics in New York City and unless the critics object, he will go ahead with his novel and unusual plan of insuring the Follies against adverse criticism.

STOCK TRYOUT FOR PLAY

"After the Rain," a new comedy by Leroy Clemens and Lynn Overman, will shortly be given a trial showing by the George Marshall Players at the Belasco Theatre, Washington, and if it lives up to expectations will be immediately set for a Broadway showing. Jules Hurtig, producer of "Just Married" in which Lynn Overman was co-starred with Vivian Martin, will probably make the production.

"BATTLING BUTLER" FOR CHICAGO

Chicago, July 7.—"Battling Butler," the English musical comedy, will open the regular season at the Apollo on Labor Day and will have Gertrude Vanderbilt, Helen Ely, Mildred Keats, Marie Saxton, Howard Langford and Teddy McNamara in the cast. This play was originally talked of for the Adelphi but it has been definitely set now for the Apollo.

NEW PLAY FOR KALICH

Mme. Bertha Kalich is to appear in a new play in September, when she returns from England, under the direction of Lee Shubert. The play, as yet unnamed, is being adapted by Louis K. Anspacher, who is now in London, where he will confer with Mme. Kalich.

"YOU AND I" FOR CHICAGO

"You and I," the Harvard Prize Play at the Belmont theatre, will open at the Playhouse, Chicago, on Labor Day. Richard G. Herndon, who presents the play, plans to keep it at the Belmont all summer.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

BIG PRODUCTIONS FOR THE ROAD ARE NOW A THING OF THE PAST

High Cost of Traveling and General Business Condition Force Managers to Decide on Short Casts for Dramatic Shows While Musical Productions Will Be Curtailed to a Minimum

Short cast productions will be the rule for touring attractions during the coming seasen. Producing managers feel that economy must be the essential principal for the new season, as many of them are extending themselves to the point where they are sending more shows on the road than they have done in the past seven years. Therefore they feel that operating expenses should be cut to the core. To do this for dramatic shows which call for cast of sixteen to eighteen people they are endeavoring to reduce them to twelve or thirteen so that they will not be compelled to buy twenty-five railroad tickets to carry the show. At the operating basis of twelve people with the crew and company manager added it is cheaper for the company to purchase the tickets necessary for the members of the troupe and pay for the baggage car in addition than it would be to buy twenty-five tickets outright and get a baggage car free. This saving on the railroad would be quite an item of savings for these shows besides $300 or more a week in salary. The producers feel that with this saving in operations through cutting the salaries to the "bone" by operating short cast shows and the savings that would be effected especially in the one-night stand territory a great many dramatic attractions which under ordinary circumstances could not get by would be able to go along and show a fair margin of profit each week.

At the present time of all of the shows which have been booked through the Erlanger and Shubert offices to take to the road during late August and early in September those in the dramatic field will average about twelve actors, with a great many of them carrying only eight in the acting crew. These shows will have their performers in some instances playing three or four minor parts which were previously played by individuals.

Musical attractions on the other hand are having their scenic production greatly revised. Shows which have been presented in from ten to twelve scenes and which had an abundance of electrical equipment are being cut down so that they will fit into one car instead of being two car shows, or even three car shows as they were when originally produced. The casts for these shows will also be cut in proportion so that they will not exceed the required amount of people necessary to get a free baggage car. Most of the better class of musical shows which will play to a $2.50 and $3.00 top on the one night and three night stands will have a personnel of from eight to ten principals; twelve to sixteen chorus girls; a crew of three men and a manager. In most instances there will not be more than thirty or thirty-five people carried with these productions where in the past none carried less than forty people and most of them fifty people. The savings effected in operation of this style of show it is said will be in the neighborhood of $1,500 a week and the performance it is said will be just as good and just as entertaining as it would have been with a larger cast and production.

Then again the producers say that hauling of scenery and baggage in the provinces is getting to be a most expensive item. Nowadays the transfer men think nothing of asking $25 for a forty foot truck or $15 for a twenty foot truck and $1 round trip for trunks. This expense the managers say they will cut in more than half, as their shows will be equipped so that they can be hauled in a twenty foot truck load and the baggage which ordinarily is carried by individuals into the theatre will be grouped so that the transfer man will not get more than eight or ten trunks to handle from a show where in the past he has been carrying three times that number. On the one-night stands this it will be a most important one as the managers figure with the economic wave on they will be able to save from $75 to $200 a week on this item alone.

Newspaper advertising will also be curtailed considerably in the "sticks" with the agents and their second men being relied upon to work in the towns to get business which they have in the past depended entirely upon the newspapers to get for them.

According to a statement of one manager who is sending a large number of attractions on tour this season an average of $500 to $750 a week will be saved on the operation of dramatic attractions and the savings effected in the musical comedy field will average from $1,000 to $1,750 a week, which will give the producers a better chance of showing a profit at the end of the season than they have had in the past six years.

FRISCO TO HAVE GRAND OPERA CO.

San Francisco, July 9.—Arrangements were concluded last week to give this city city its own opera company, when forty business men pledged the sum of $40,000, and further agreed to assume financial responsibilities, at a dinner given by Robert T. Bentley, at the Pacific Union Club. The fund underwritten by these business men insures the company against any possible loss and pays for the first eight performances at least.

That this sum will see the opera project through is evidenced by the San Francisco Opera Association's announcement that they have been assured during the past three months of steady attendance and support which will total more than forty thousand dollars. The association is composed of over 200 persons.

Gaetano Merola, is to be director and the principals will include: Gigi and Martinelli, tenors; De Lucca, baritone; Didur, basso and Quenna Mario, soprano, all of the Metropolitan Opera Co. Doria Fernaua, of the Chicago Opera Company will also be in the cast of principals. The San Francisco Symphony Orchestra, will be the house orchestra, and Selby Oppenheimer, will be business manager. The performances are to take place in the Civic Auditorium from September 26 to October 2.

GERRARD EXPLAINS MARRIAGE

"Al" Gerrard, of the act of Gerrard and Millership states that he wishes to correct a rumor which has been circulated to the effect that he and Miss Millership had married.

The fact, according to Gerrard, is that he was married on June 11, in Buffalo, to Miss Helen Borden, who played with him in the George M. Cohan show "Mary." The marriage was performed by Judge Standart at the Supreme Court, Buffalo, before the matinee performance on Monday, June 11. Eddie Moran, pianist in the Gerrard and Millership act was best man.

The Gerrard and Millership act is booked for a tour of the Orpheum circuit, playing this week at St. Paul.

EARLY PLAY OPENINGS

Among the earliest plays scheduled to open next season are "Tweedies," a comedy by Booth Tarkington and Harry Leon Wilson, which comes to the Frazee Theatre on Monday, August 13, and a dramatization of the novel by Robert Keable entitled "Simon Called Peter," which William A. Brady announces for early in the season, with Kenneth MacKenna in the leading role. Jules Eckert Goodman made the dramatic version of the book.

BOHEMIANS TO DO PLAYS

The Bohemians, Inc., who have heretofore confined their production activities to the annual production of "Greenwich Village Follies," are planning to expand their production activities this season, according to an announcement made last week by A. L. Jones and Morris Green, managing directors of the corporation.

The fifth annual edition of the "Greenwich Village Follies" will again be devised and staged by John Murray Anderson and will shortly be placed in rehearsal. It will be given a week's engagement out of town, prior to coming to the Shubert Theatre for a run sometime next month. The large cast is now being assembled and will include a number of foreign artists who have never before been seen in this country. A feature of the show will, of course, be the artists' models chorus. Anderson has been scouring the art marts of Greenwich Village for months and is said to have coralled two score or more ravishing beauties that will outshine any of the previous "Village Follies" choruses.

By way of departure from their accustomed routine the Bohemians will produce several non-musical plays. The first of these will be a new piece by Edward Laska, entitled "We've Got to Have Money." Following in rapid succession will come two new comedies, as yet without title, and another comedy with music

This increased production activity upon the part of Messrs. Jones and Green have convinced them that they should have their own theatre in which to make their productions. Consequently they have set plans in motion whereby they will take over a Broadway playhouse on a long term lease or else will build one of their own.

The fourth edition of "Greenwich Village Follies," which has only been revealed in New York, Boston and Philadelphia, will take the road late in August, opening in Toronto.

OPEN AIR THEATRE STARTS

An open air moving picture theatre for the benefit of the children in the Chelsea district of New York was opened on Monday night by the Hudson Guild. A short address of welcome was made by the Manhattan Borough President, Julius Miller, and among the guests of honor were Senator Royal S. Copeland and Murray Hulbert, who is president of the guild, and other city officials.

Each summer the Hudson Guild presents these open air movies in Chelsea Park for the benefit of the heat-stricken children in the district, and their parents. The park extends from Twenty-Seventh to Twenty-Eighth streets and from Ninth to Tenth avenues. It is not unusual for from 5,000 to 10,000 children and adults to witness the pictures each night. The opening attraction was "The Bond Boy," starring Richard Barthelmess.

COHAN SHOWS CLOSED BY CABLE

The two Cohan productions, "Little Nellie Kelly" and "So This Is London," were closed last week by cabled instructions from George M. Cohan, who went abroad to supervise the London production of the former piece. Cohan's decision is said to have been influenced by the receipts of the week previous. The figures showed Cohan that both pieces had taken a toboggan and he decided that they had gotten all the play they were going to get, when as a matter of fact it was the weather that was responsible. The last week of their run brought an influx of eleventh hour customers who boosted the takings sky high. Had Cohan been on the ground he would have undoubtedly changed his decision after glimpsing the farewell week statements.

FIVE B'WAY HOUSES FOR FOX

William Fox will use five Broadway Theatres this coming season for the exploitation of motion pictures, according to John J. Zanft, who is in charge of the renting of theatres for the Fox enterprises. Already the Fox people have announced that they will take over the Times Square and Central Theatres. Zanft declares the other three houses all of which are now controlled by the Shuberts will be taken over and operating by the end of October.

SEVEN SHOWS HOLD ON

Chicago, July 7.—The continued hot spell is affecting box office receipts this week at all the loop theatres. Week to week notice has been put up at several of the houses. "The Dancing Girl at the Colonial is undergoing several changes in the cast. Gilda Leary leaves next Saturday night, so does Will Greene. Miss Leary's place will be filled by a girl now in the chorus, who recently came from Australia and joined "The Dancing Girl" company as understudy to Miss Leary, although she has played leads in other productions in Australia; her name is Suzanne Bennett. Seven productions now playing here will remain next week with no new offerings promised. They are: "Chains" which is holding its own at the Playhouse; "Up the Ladder" at the Central; "The Passing Show" with Eugene and Willie Howard at the Apollo; "Blossom Time" at the Great Northern; "The Dancing Girl" at the Colonial; "Dangerous People" with William Courtenay at the Cort. Courtenay's production has such a small cast it can withstand little patronage and still "get by." Eugene O'Brien in "Steve" at the Princess was scheduled to leave there tonight but business has held up and it will remain several weeks longer according to present plans. The outdoor gardens are doing the business during the torrid weather and are offering splendid entertainment. Fred Mann's Rainbo Garden where Ed Beck's "Rainbo Blossoms" is setting a pace in this city, is doing wonderful business. Ed Beck's production, considered the best dancing revue given at any outdoor garden, is pulling the crowds.

NO TAGS FOR "FOLLIES GIRLS"

Mr. Florenz Ziegfeld, Jr.'s ladies of the "ensemble and chorus" made very strenuous objections last week when they learned that an announcement had been made from the producer's office to the press that in the future the girls would wear a band with a number on it on their arms which would serve as a means of identifying the individual through consulting the program.

Upon reading this announcement in the daily press the girls called upon Mr. Ziegfeld and informed him that under no circumstances whatever would they condescend to wearing any band with numerals upon their arms. Some said that it would liken them to girls who years ago appeared in the shows that were staged at Coney Island beer gardens while others said the idea was similar to one used in popularity contests in burlesque shows. All in all the girls argued that the idea was not dignified and not in keeping with the high standards set by the "Follies." In the meantime friends of Ziegfeld in and outside of the theatrical profession also called his attention to the proposition and told him that he should under no circumstances permit it to go through as it would cheapen his attraction.

Following the complaint of the "Follies'" girls and the advice given by his friends Mr. Ziegfeld instructed his press man to send out an announcement saying that the idea had been abandoned and that the public would have to worry along as best they could in endeavoring to identify the girls.

POLICE COMM. ENRIGHT FOR FILMS

Police Commissioner Richard Enright will shortly blossom forth as a motion picture producer and star. Malcomb Strauss, portrait painter and promoter of motion picture features, prior to the Police Convention held in New York City, managed to interest the Police Commissioner in the project of making a motion picture based on an inside police story with Commissioner Enright playing the central character. The proposition appealed to the Commissioner and he agreed to obtain finances to put over the venture.

At the time of the International Convention of Police Chiefs much footage was taken of the various police officials in conversation with the New York Police Commissioner which will be used in the picture.

The story itself is being filmed at the Vitagraph studios in Brooklyn under the personal direction of J. Stuart Blackton.

STAGE HANDS OBJECT TO DOUBLE JOBS IN THEATRES AND SHOPS

Claim That Eight Hour Law is Being Violated by Men Working in Producers' Studios During Day and in Theatres at Night—Want New Working Agreement.

Two jobs, with from eleven to twelve hours a day work, will not be held by Union stage employees next season, if measures now being taken by a score of members of Local No. 1, of Greater New York of the International Alliance of Theatrical Stage Employees of the United States and Canada, are put through in the conferences that will be held next week between the Union officials and the Labor Board of the International Theatrical Association.

At the present time there are 2,200 members in Local No. 1, of this number about one-eighth are always out of positions regardless of the demand for men. This minority claim that the cause of the shortage of work for them is brought about, through the employment of stage employees in the shops of producers, building scenery and productions in addition to their work in the theatre. For the work in the theatre the union scale calls for the payment of $55 a week to carpenters, propertymen and electricians, while at the shops where the men work eight hours a day in addition to their theatre work they receive $30 a week in the carpenter department and $15 a week for employment in the electrical department.

The belligerents of the Union who will appeal this week to the executive committee of No. 1, will contend that the American Federation of Labor has been fighting against the twelve hour day and that it is attempting to universalize the eight hour day throughout the country for the laboring man. They claim that the eight hour day is not being enforced in theatre work as men are specially hired for positions in the theatre so as to enable the producers to get their services in the shops at the nominal minimum salary which is paid for this work. At the same time they claim that union men are compelled to violate the eight hour working day principal of the American Federation of Labor by holding two jobs at the same time. This method of operation they say should be elminated and that if the Union and managers do not do so they will take the matter up with Samuel Gompers, president of the American Federation of Labor, and ask him to intervene and see that the principles of the A. F. of L. are lived up to.

Should the executive committee of the Union look with favor on the proposition of the men, who now claim, they are unable to work as a result of the "two in one" job rule vogue, they will ask that the scale for the work in the shops of the producers be increased from $30 a week to a minimum of $55 or $60 a week and that men be restricted to choose between the theatre and the shop.

It is claimed that the shops operated by the Shuberts, Sam H. Harris, David Belasco, and the Selwyns as well as other producers have been turning out complete productions at a much cheaper scale than they would be made at the shops of scenic artists and builders through the use of the expert and experienced stage hands for their construction at a nominal salary. The men employed in these shops, it is claimed have been shown preference in every way in landing soft and safe berths in the houses operated by their employers, to the disadvantage of their brother workers who only depended on the regular theatre work for their livelihood. Some of the men in the shops, it is claimed have been receiving much larger salaries for their work than the $30 called for by the union, with wages in some instances earned by men holding the two jobs running up to from $125 to $150 a week.

These men working in the shops that are receiving on an average of $50 above the shop scale for their work of eight hours a day, it is argued, should be satisfied with their earnings, and allow their brethren to fill the places now held by them in the theatre, or they should abandon the shop work it is contended and give the unemployed members of the union a chance to get employment in the shops, which they are at present unable to do with the men holding two jobs.

It is claimed that this ultimatum from the men will come as a severe blow to the larger producers who have been employing anywhere from 50 to 175 men in their shops throughout the season. These producers through this method of operation have been able to save several thousand dollars on the building of their general production, where should the demands of the men be upheld they will find their operating expenditures materially increased.

According to reports, the executive committee of the Stage Hands Union will probably look with favor on this request of the men and will insist at the conferences with the Labor Board of the I. T. A., that the contracts with their members for the coming season be made to read that no man can be employed for more than one position and that the eight hour day demands of the American Federation of Labor be lived up to.

Last Friday night at a meeting of the Painters, Paperhangers, and Decorators' Union of Greater New York the scenic artists employed in the studios, shops and theatres in New York were admitted as members of the local. The minimum scale for the scenic artists is $77 a week. It is said that these men were reluctant to join the ranks of the American Federation of Labor until word was brought to the producing managers that unless the men became unionized, that measures would be taken whereby the stage hands in the theatres throughout the country would refuse to handle their output on the grounds of it being "a non-union product." This ultimatum to the managers is said to have had "magic" effect as the scenic artists of their own volition sought membership in the union affiliated with their craft.

Efforts are now being made in the theatres of Greater New York to get the front doorman, scrub women, back doorman and other attaches to join an organization which will be sanctioned and sponsored by the American Federation of Labor. A prominent manager declares that this is the final move of the American Federation of Labor to organize the theatre attaches from front to back door.

DALTON FOR "DRIFTING"

CHICAGO, July 7.—William A. Brady desires to revive the melodrama "Drifting" and has offered the chief part to Dorothy Dalton, who has been in the movies recently. The play will be staged here early in September if Miss Dalton looks with favor on the idea. Miss Dalton was seen here in person last in the chief character in "Aphrodite." Alice Brady and Robert Warwick played chief roles in "Drifting" when originally produced, but Miss Brady had to retire on account of illness. Helen Menken succeeded her. The role is believed to be one worthy of Miss Dalton's talents and attention.

"HITCHY KOO 1923" SHELVED

Broadway is not to have an opportunity to glimpse "Hitchy Koo 1923" after all, Messrs Jones and Green having decided to shelve it for good and all time. Raymond Hitchcock starred in the piece throughout the middle west and is said to have played to record receipts. It was later brought into Chicago, but didn't do so well.

There is a possibility that Hitchcock may be featured in a new revue.

MORRISEY AND EQUITY AGREE

The conflict that had been existing for more than a week between the Actors' Equity and Will Morrissey, producer of the musical revue, "The Newcomers," was amicably adjusted early this week by Morrissey's filing of an application for membership in the Producing Managers' Association.

The differences arose when Morrissey, an independent producer, had assembled a cast that was part Equity and part non-Equity to appear in his revue. Equity officials reminded him that the show would have to be one hundred per cent one way or the other or else they would not permit it to open in Atlantic City as per schedule. Then, too, the Equity insisted that Morrissey post a bond covering two weeks' salary for the company, which is a condition under which all independent producers are subjected to by the actors' association to guarantee the players at least two weeks' compensation should the piece "flop."

After several stormy sessions Morrissey decided to join the Producing Managers' Association, which would permit him to operate with a mixed cast and dispense with the necessity of a bond. Morrissey's application for membership was filed on Saturday, and although not acted upon as yet, makes the P. M. A. liable in the eyes of Equity for Morrissey's actions from now on.

The "Newcomers" opened in Atlantic City on Monday night and after another week out will be brought to either the Apollo or Times Square Theatres for a summer run.

DON'T WANT ARBUCKLES TO MEET

The premeditated surprise planned as an additional feature of the premiere of Will Morrisey's summer revue, "The Newcomers," which opened in Atlantic City this week, in which Roscoe (Fatty) Arbuckle, appearing as the chief entertainment feature at a boardwalk cabaret, and Minta Durfee Arbuckle, appearing in the Morrisey revue, were to be reunited during a performance of the piece, seems to be all shot now.

M. A. Williams, proprietor of the cafe where Arbuckle is appearing has consulted his attorneys regarding an injunction restraining him from appearing at the theatre where his wife's show is playing.

"I'll prevent Arbuckle from meeting his wife there if I have to lock him in his room," said Williams.

"Arbuckle has a contract which calls for practically $6,000 a week, and we have to be careful that his drawing power is not impaired. I have no objection to him seeing his wife, but he must do so in private."

The contract with Arbuckle is said to be so strict in its terms that the cafe manager can tell the comedian when or where not to go, even where a stroll along the boardwalk is concerned.

"What a fine guy I'd be, after the way she stuck by me on the Coast during the trial, if I failed to see her, when we are both playing in the same town," said Arbuckle. "I'll be there, don't you fear."

ZIEGFELD JUDGMENT ENTERED

Judgment by default for $470.02 was taken against Florenz Ziegfeld, Jr., in the Third District Municipal Court last week by the Detroit Cadillac Motor Company.

According to E. T. Murdoch, attorney for the automobile concern between May 5th and September 1, 1921, Ziegfeld or his representatives bought for Ziegfeld, automobile tires and tubes amounting to $450.82. Efforts were made to collect the amount from Ziegfeld at various times, according to Murdoch but Ziegfeld was either out of town or unable to be reached by mail or bill collectors.

Finally early this month a summons and complaint was served on Ziegfeld in the New Amsterdam Theatre lobby by a process server, who earlier in the day had been informed in the Ziegfeld office that Ziegfeld would be out of town for three months.

When the case was called for trial five days after the service of the papers as no appearance had been filed by the producer judgment was entered against him.

MORE JOLSON FILM TROUBLE

Al Jolson seems to be having as much trouble getting out of the movies as the corn-fed sirens of the stix have in getting into them. And it all hinges upon his abrupt withdrawal from the cinema version of "Uncle Tom's Cabin," which D. W. Griffith had chosen as the vehicle with which to propel the Winter Garden comic delineator of "Mammy" songs into the realm of flicker drama.

Having amicably adjusted his differences with Griffith, who appears to have relented and decided to shelve the legal action which he threatened when Jolson sailed suddenly for Europe, leaving the producer with an unfinished picture on his hands, M. L. Malevinsky, member of the law firm of O'Brien, Malevinsky and Driscoll has announced that he will bring suit against the star when he returns in behalf of Anthony Paul Kelly, playwright and scenario writer.

Kelly advances the claim, according to the lawyer, that he spent a year and a half in putting into scenario form the material for Jolson's first picture, as well as in bringing Jolson and Griffith together. While Malevinsky would not state how much would be demanded as damages in the action, he said that he would ask "for a substantial sum."

"Jolson has not said so far whether he would pay Kelly for his work," said Malevinsky. "Kelly sent a wireless to the comedian on the steamship, and Jolson sent back word that he had left because he was feeling ill and tired."

The comedian is due to return from Europe next month. He left here on the same steamer with J. J Shubert, apparently making up his mind over night after viewing the first prints of several reels of the motion picture that was to have introduced him as a screen star. It was at first thought that Jolson was to make only one film, but a representative of Griffith stated last week that they had hoped to make it a series, which might run into four.

This spokesman said that Griffith abandoned thought of legal action after he got in touch with Jolson's personal manager, and the latter seemed agreeable to a settlement which would help Griffith to stand the loss incurred. The movie representative said that the sets for the production had all been prepared and about $60,000 had been spent on the picture.

AGENT SENT TO WORKHOUSE

Leo Oppenheimer, former actor and more recently a dramatic agent, was sentenced to sixty days in the workhouse last week in the Court of Special Sessions, New York City, upon his plea of guilty to a charge of petit larceny.

According to the complaint Oppenheimer was charged with stealing a handbag containing $7 and four theatre tickets from the desk of Ida Bloom, a stenographer, employed by the Goldwyn Picture Corporation at 729 Seventh Avenue, New York City.

Miss Bloom had testified at a previous hearing in the Magistrates' Court that she had left the bag in the upper drawer of her desk. She had been called to another office and upon returning saw Oppenheimer dashing out with her handbag in his hand. She followed him to the street and handed him over to the police.

Oppenheimer was known in the theatrical circles as Frank Martins. Until recently he was associated with Helen Robinson in a dramatic agency in the Broadway Central Building. He was also co-author of "Gabette," a musical comedy which was tried out some months ago by Joseph Byron Totten, but never reached Broadway.

MUSIC BOX SHOW TO TOUR

Clarence Hyde will again be business manager of the "Music Box Revue" when it goes on tour October 1. The show will open in Baltimore on that date and after playing Washington, Pittsburgh and Cleveland will go to Chicago early in December for a twelve-week engagement. According to the present plans of the Sam H. Harris office the entire cast of the present show will go on tour.

BIG CANADIAN THEATRE CIRCUIT PLANS TO END OPERATIONS

Trans-Canada Theatres, Ltd., which Controls a String of Theatres Stretching Across Dominion Propose to Liquidate—Brought English Attractions Over for the Dominion.

MONTREAL, Can., July 9.—The directors of the Trans-Canada Theatres, Ltd., which for a number of years has controlled a big string of theatres across the Dominion of Canada have decided to put the affairs of the company into liquidation owing to constantly increasing losses. A letter to this effect has been sent to all shareholders calling for a special meeting on July 16th to authorize the liquidation of the company.

This marks the end of a big and ambitious project for better theatrical enterprise in Canada with the introduction of all the leading British stage attractions and English stars that could be prevailed upon to come to Canada. The plan was put into operation in 1919 and from the first started out remarkably well. Unfortunately the slump in theatricals which spread all over the world followed shortly afterward and the proposition soon became a big loser. The directors have finally come to the conclusion that the company has lost enough and that they had better wind up the business before greater losses are suffered. They hope to be able to pay the ordinary liabilities of the company, but little hope is held out that the shareholders will get anything back on their original investment.

The capitalization of Trans-Canada Theatres, Ltd., as organized in 1919 was: Seven per cent first preferred stock, cumulative, preferred as to assets and earnings, authorized, $1,500,000, issued, $1,250,000; second preferred stock, no interest, tawen by Ambrose J. Small as part payment for his assets, to be retired at the rate of $37,500 per annum, $750,000, issued $750,000 common stock, authorized, $1,500,000, issued, $1,500,000.

The officers of the company are: President, H. W. Beauclerk; vice-president, George Driscoll; secretary, S. W. Hicks.

The following statement was made by a leading official of Trans-Canada Theatres, Ltd., last evening in confirming the liquidation of the concern:

"The facts are set forth very precisely in the letter to the shareholders with the notice calling the special general meeting. The reasons for this course are not hard to guess. They have carried on at a loss almost since they started, while for the last year or two theatrical business everywhere has been very bad.

"In spite of these discouraging conditions they carried on for a year or more past at a practical minimum of expense, cutting every possible salary to rock bottom, although this could not, of course, be done with their booking contracts.

"Even with these drastic economies they still had to face deficits. Now the directors and principal shareholders have come to the conclusion that everything under heaven has been done to carry on, but it has simply resulted in an increase in liabilities, with no immediate prospect of a change for the better in the theatrical business, so that there is nothing left but the course that has been taken.

"But they are still in a position where the equity in their properties and franchises is sufficient to pay off the ordinary liabilities. I doubt if the shareholders will get much out of their investment, although they will probably be able to clean up their liabilities, which are not very heavy, the theatrical business, as is well known, being to a considerable extent conducted on a cash basis.

"By winding up now it was considered that they would get out clean as regards their liabilities, while if they had tried to carry on in the hope of better things, unless the theatrical situation changed very remarkably for the better, which did not seem promising, they would probably have incurred much heavier losses."

Trans-Canada Theatres, Limited, was organized late in the fall of 1919, its plans embracing securing the ownership or control of a chain of theatres across Canada, and the bringing over of important English attractions for all-Canadian tours. In pursuance of the former portion of the plan, the new syndicate purchased the entire theatrical holdingst of Ambrose Small of Toronto at a price of about $2,000,000, and it was on the day following the handing over ot a marked check for $1,000,000 to Small, December 1, 1919, that the latter made the mysterious disappearance that has never been cleared up. The Small properties taken over included the Grand Opera House in Toronto, and theatres in Hamilton, London, Kingston and other Ontario cities and towns. In Montreal His Majesty's was leased from the Sparrow estate, while leading theatres in Winnipeg, Vancouver and the other principal western cities were controlled through booking rights, as were numerous houses in smaller centers of population from the Atlantic to the Pacific Coast. Trans-Canada Theatres also owns outright a splendid new theatre which it erected in Edmonton at a cost of between $300,000 and $400,000, and this should prove a substantial asset, as should also the Grand Opera House in Toronto, as it occupies a valuable site in the heart of the city's business district. Under prevailing theatrical conditions, it may be difficult to realize immediately on the other theatres taken over by the syndicate as owner.

An auspicious start was also made in the importation of British stars or companies, the first being "Maid of the Mountains," while Sir John Martin-Harvey also had a highly successful tour under the direction of Trans-Canada Theatres, but more or less ill-luck seemed to dog the ventures of the syndicate, largely from causes beyond its control. Both Sir John Martin-Harvey and the late H. V. Esmond had critical illnesses in the course of their Canadian visits, and the tours of Miss Marie Lohr and the de Courville revue, "Hullo Canada," were financial failures, as the theatrical business suffered in common with a general depression of conditions.

In recent months the operations of the syndicate have been considerably curtailed in an effort to avoid losses and concentrate on a more workable and less unwieldy organization, but without success.

ROBBED ON WAY TO TEA

Frances Benson, twenty-one years old, was held in $5,000 bail for examination in the West Side Court, charged with aiding two men who robbed and beat up Max Lamb, an actor, at his home at 147 West Forty-eighth Street. Lamb stated that he asked Miss Benson to come home and have tea with him, when he met her on Broadway and when they arrived at the door, she told him to wait a few minutes. He alleges she returned with two men, who set upon him, and robbed him of $200 and a watch and chain worth $210. The men escaped as detectives from the West Forty-Seventh Street police station came to the rescue but the girl was caught and arrested. She denied all the charges.

JAMES LISTED IN EQUITY

Albert James, an independent producer, has been added to the list of "unreliable managers" by the Actors' Equity Association. James was recently identified with the production of a comedy-drama, "Come Clean," which attempted a summer run in Boston and closed several weeks ago, owing salaries to several members of the cast. The claims have been placed in the hands of the legal department of Equity and until James liquidates them, no members of the A. E. A. will be permitted to sign contracts for any of his future productions.

Roy Shields has been signed for the juvenile role in "Daisy."

NO "FIGHT" IN FIGHT PICTURES

The Pathe news reel pictures of the Dempsey-Gibbons' fight, which were shown at Keith's Palace, on Saturday and Sunday, after being rushed to New York via aeroplane, proved to be devoid of any "fight" scene whatsoever. An announcement in the Palace lobby advertised, "Exclusive Pathe pictures by aeroplane from Shelby, of the Dempsey-Gibbons' battle for heavyweight championship. Exciting scenes in and around the ring. Most interesting crowd ever assembled at a fight. See the Blackfeet Indians and the cowboys. Shown at the Palace only."

The reel was shown after intermission on Saturday afternoon for the first time. It showed scenes of Shelby, incoming crowds on trains, Shelby several months ago, and an aeroplane view of the fight arena, about one-eighth of the seats occupied. Dempsey and Gibbons were shown in poses, before and after the fight, but as far as actual fighting was concerned, a caption to the effect that "No pictures of the actual combat can be released, in accordance with the Federal Law prohibiting transportation of fight pictures from State to State," was flashed in the midst of the reel.

The other set of fight pictures, owned by the World Wide Pictures, showing the actual fight, are being shown at Moss' Broadway Theatre this week.

EXCITEMENT AT RICE SHOWS

SCHUYKILL HAVEN, Pa., July 9.—Not only was there considerable excitement in the big tent when the Rice Bros. Circus played this town last week but all through the place, in and out of the canvas, was all kind of excitement when a fight started in one of the side shows. The state police finally succeeded in quieting the town, but not before some casualties occurred.

The fuss started when a customer and the manager of one of the side shows got into an argument, which resulted in a free-for-all fight, the customer and the constable who made the arrest being injured, due to the handy way in which the side show manager used his hands.

Just a few minutes later one of the negro employees of the circus, apparently crazed, ran through the town with a hatchet and started through a crowd as well, wielding the weapon right and left. Several people were injured before the man was overpowered, only to escape again. Before the show pulled out of town another free-for-all fight started on the lot and the state police were called to take a hand in the trouble.

FLORENCE WALTON A HIT IN PARIS

According to cable reports from Paris, Florence Walton, the dancer and erstwhile member of the dancing team of Maurice and Walton, has taken the French capital by storm. Miss Walton and her dancing partner, Leon Leitrim, went abroad to appear in the new revue at the Marigny. In addition to appearing in the theatrical production they are also dancing at the Ouistiti, which is the first roof garden in Paris, and now exceedingly popular with the smart set. Princess Vlora, also an American, presented to Miss Walton a pet monkey after one of the numerous parties at which the princess had presided as hostess.

Madame Alma Clayburg of New York and also Grace Field are among the patrons of this roof garden. Madame Clayburg went abroad to study the immigrant situation.

PLAY OF SONGWRITER

Stephen C. Foster, famous composer, has at last been dramatized, Edward Locke having written a play called "Swanee River," which opened Monday night at Asbury Park, N. J. The play is written around a romantic episode in the life of the composer of America's first popular song writer. The cast is headed by Charles Purcell, who plays Foster. Others are: Florence Rittenhouse, Byron Beasley, Laward Meeker, Martha Mayo, Frederica Going, Edward Fielding, Jules Bennett, Richard Carlyle, Harry D. Blakemore and H. Conway Wingfield.

WANT SITE SOLD TO TEX RICKARD

As a move to further the sale of the car barns at 50th Street and Seventh Avenue to Tex Rickard and his associates the minority stockholders of the Broadway and Seventh Avenue Railroad Company filed a petition Monday through their counsel before Judge Mayer in the Southern District Court asking that this property be segregated from the New York Railways group and a separate receiver appointed. The majority stockholders are opposed to the sale of the site at this time but the minority interests, seeking to realize on their investment wish to sell this property to the Rickard interests at a price which will keep them from losing money.

G. L. (Tex) Rickard, sports promotor, John Ringling, circus magnate, and a group of Wall street and amusement men plan to purchase this property and erect upon it a modern amusement center to cost in the neighborhood of $18,000,000, the plans calling for a monster arena with a seating capacity of 26,215 people, a theatre with a seating capacity of 4,500 and a twenty-six story office building. As told in the CLIPPER last week Rickard and his associates have formed a new Madison Square Garden Corporation to further this enterprise and others that are on the books for future development. The first step towards erecting the new arena was the purchase of a site and negotiations were opened with the company owning the car barns when the difficulties developed. Job E. Hedges who is the receiver for the New York Railways Company is also the receiver for the Broadway and Seventh Avenue Railroad Company and the minority stockholders maintain that this dual receivership works to their disadvantage as there is too great a dissimilarity of interests between lessor and lessee.

In their petition they point out that the bonded indebtedness of the Broadway and Seventh Avenue Railroad Company, including two subsidiary companies amounts to $11,500,000 and they believe that if the property were sold by a special master this indebtedness could be reduced to about $7,000,000. They also state upon information and belief that the property with the exception of a plot 100 x 100 on the corner of Fiftieth Street and Sixth Avenue, on which is located a sub-station, is unnecessary for the operation of the street surface railroads of the Broadway and Sev- Avenue Railroad Company and produces no revenue or saving of expense. The capital stock of the Broadway and Seventh Avenue Railroad Company is $2,100,000, of which the New York Railways Company owns $1,400,200 the remaining being held by the public and showing the interest of the minority. The unpaid dividend rentals total 45 per cent of the capital stock.

Rickard's offer is said to be between $5,000,000 and $6,000,000, depending upon whether or not the sub-station property is included in the deal. It is up to Judge Mayer to decide whether the minority interests shall be allowed to dispose of the property, but pending his decision it was learned that steps were being taken towards reorganization so that the property could be disposed of but this is liable to be a long-drawn-out process.

THE CASINO REOPENING

SAN FRANCISCO, July 9.—The Casino Theatre has been leased by the Plymouth Theatrical Enterprises and will reopen in a few weeks with a policy that will embrace vaudeville, pictures and melodrama all in the one show. The vaudeville section will be represented by a unit numbering thirty-five players who will offer tabloid revues and specialties, while a dramatic stock company will present the melodramas. The additional unit will consist of Jack Joy's Syncopators. Under the new policy the house will operate under a fifty cent top scale. Dick Wilbur will manage the theatre.

FROHMAN LEAVES FOR COAST

Daniel Frohman started last week for California where he will take charge of the Actors' Fund at the Monroe Doctrine Exposition in Los Angeles. Two benefits will be given, one in a local theatre and the other in Hollywood Bowl where "As You Like It" will be given.

MINORITY OF P. M. A. MAY BALK IF TICKET OFFICE IS OPENED

Even Though Managers' Organization Ratifies Plan of Joe Leblang Independent Managers May Refuse to Place Their Tickets on Sale—Special Meeting on Thursday, P. M.

What indicated a long and drawn out wrangle and deadlock in the special meeting of the Producing Managers' Association held last Monday afternoon to discuss the plan of establishing a Central Theatre Ticket Office, for the sale of theatre tickets direct to the public, was avoided when the majority present who were in favor of accepting a plan submitted by Joe Leblang listened to the protests of the minority and agreed to have a representative group of the latter appointed on the committee which is working on the plan and have them present their views which will be submitted before the organization at a special meeting to be held Thursday afternoon.

Prior to the start of the meeting the members of the committee which had the proposition in hand that were in favor of approving the project and putting the Central Office in operation in September were determined in forcing a show down at the meeting. They felt that they had the majority in their favor and they were going to settle the proposition once and for all by approving the establishment of the ticket office according to the detailed plans submitted by Joe Leblang.

However, when the meeting started they found that the Erlanger, Dillingham, Frohman & Company, Belasco and minor independent interests were opposed to the proposition and regardless as to whether or not the Producing Managers' Association approved the plan, they would not condescend to stand by the ruling of the association and would refuse to place their tickets on sale at the Central Ticket office.

Lee Shubert, who was chairman of the committee which had worked out the details of the plan and William A. Brady, who had been in favor of the project with Mr. Shubert, seeing what the consequence of action at that time would mean requested the managers who were opposed to the plan to make some proposition that would clarify the situation.

The group then through their spokesman stated that they had no particular plan in mind as to the establishment of the Central Ticket Office, but that the theatre owners whom they represented, even though they were members of the P. M. A., would under no circumstances consider any plan where one particular person or individual were operating a business where their financial interests were concerned. They said that regardless of who was the head of the Central Office the managers did not feel as though they should turn over the financial affairs of their theatres so that they should be under the control of one individual. They also contended that no plan concentrating power into the hands of one single man would be acceptable to them. They said that when it came to the matter of extending credit in their business the managers felt that they should have something to say regarding as to how and to whom it should be extended and that no single operating head should be in an arbitrary position to pass upon the matter. These managers also brought out the fact that no provisions had been made in the plan as to how and when the Central Office would settle for the tickets sold by it with the theatre managers. This they said was a most important item as some managers might want a nightly settlement to meet their financial obligations while others might want it weekly, and according to the plan submitted the controlling head of the ticket office could settle with the theatre at his own discretion.

It was intimated that these managers might be in favor of a plan for the establishment of a ticket office along the same principles and policy used for the Consolidated Railroad Ticket Offices where each railroad handles its own tickets and collects its own funds. It is said, that if a plan could be worked out where the individual theatres might have their own booths in the central offices and have administrative control as to the operation of their particular booth, they would feel more kindly toward the establishment of a Central Ticket Office than they do at the present time. Various other objections were offered against the central office plan when Chairman Shubert saw that nothing could be accomplished at the meeting. A motion was then made to appoint representatives of the minority as members of the committee handling the project and that a meeting of this committee be held Wednesday (to-day) afternoon for the purpose of formulating a plan that would be suitable to all concerned in the operation of the Central Office. The representatives of the minority were then appointed and they agreed to thrash the matter out on Wednesday so that the problem would be submitted to the membership of the organization for final approval at a special meeting which will be held to-morrow (Thursday) afternoon.

BOOKED ON KEITH CIRCUIT

Additional acts for vaudeville, recruited from various sources have been booked over the Keith circuit and given long time routes. The new offering, announced by E. F. Albee, include, Fred Hilderbrand and Vera Michelena, in songs and dances, both having been seen in Broadway productions; the White Sisters, recently of "Tip Top," with Fred Stone; Olga Cook, prima donna, of the original "Blossom Time" company, and Julia Bakes, late of the "Chauve Souris," to appear in "The Theatre Grotesque" with five other Russian players.

MEGLEY AND DONOHUE SAIL

Macklin Megley, of Moore and Megley producers of "Molly Darling" and Jack Donohue who was principal comedian in the show this season sailed last Wednesday for a six week trip in England and France. They will return in the middle of August to prepare for the road tour of "Molly Darling" in which Donohue will again appear.

WANTS TO INSPECT MINUTES

Decision was reserved early this week on an application to inspect the Grand Jury minutes which brought about the indictment of George Maxwell, president of the American Society of Composers, Authors and Publishers on a charge of writing and mailing scandalous letters about Mrs. Allan A. Ryan, wife of Allan A. Ryan.

The application was argued before Judge McIntyre in the Court of General Sessions. Ex-Judge Robert S. Johnstone appeared as counsel for Maxwell, while Assistant District Attorney William R. Maloney appeared for the people.

The contention of counsel for Maxwell that his client's indictment was found on insufficient and illegal evidence and that his client's innocence of the charges was proved by his return from Europe, where he might have remained immune from extradition, was assailed by Maloney, who declared that Maxwell, if innocent of the charges, could have appeared at any time before the Grand Jury that indicted him and could still appear, as it was still in session.

MARINE CIRCUS ACT SUES

Charles W. Beall, also known as Charles Weir, who has an act of Performing Bengal Tigers and Group of Trained Leopards, started an action for $600 last week against Wirth, Blumenfeld, Fair Booking Association, Inc., in the Third District Municipal Court, through his attorney, Frank P. Woglom, of 280 Broadway.

The suit is part of the aftermath of the Million Dollar Marine Circus which was held last spring in an uptown armory, which is also credited with having precipitated the decision to dissolve partnership between Henry Blumenfeld and the rest of the organization.

In his complaint, Beall sets forth that he contracted with Wirth, Blumenfeld, Inc., on March 15, 1923, to furnish his menagerie for the Million Dollar Marine Circus held at the 104th Field Artillery Armory, at 68th street and Broadway. The agreement was made between Beall and Ernest Anderson, representing the circus, and was guaranteed by the defendants. Beall, as per contract, claims he furnished two baby elephants, five leopards and jaguars, five brown, cinnamon and black bears, and two Bengal tigers. This contract was accepted and approved by Romeyn Park Benjamin, chairman of the committee for the circus.

Since then, Beall complains, he has been unable to collect his money, but received from Wirth, Blumenfeld a letter from Frank Wirth acknowledging the fact that the money was due him and that his organization did guarantee the money. This letter was sent on the 28th of March and also said that no statement had been received by the booking company from the circus, etc.

NATIONAL STOCK CO. CLOSES

Joseph Wright's National Stock Company closed last week in Bay Shore, Long Island, where they had been playing to crowed houses. Charlotte Moe is leading woman with the company, which will reopen the last week in August and play its route over again.

Opening on September 28th, is a new musical show in preparation by Mr. Wright, which has been given forty weeks, and opens in Ohio. The show will have seven principals, ten girls and musical director, etc. The title will be "The Girls from the Folfies."

LEVEY BOOKS FOR AUSTRALIA

San Francisco, July 9.—The Bert Levey booking office of this city, is now booking high class vaudeville acts for the Musgrove Circuit in Australia, the department being under the management of Bert Catley. The Musgrove Circuit in Australia has a standing similar to the Orpheum time in this country.

FIELDS TO DO "JAZZ KING"

Lew Fields has accepted from Herbert Richard Lorenz a comedy drama entitled "The Jazz King," which he will produce and appear in late next season at the conclusion of his engagement in "Jack and Jill" which goes on tour in September.

ALHAMBRA PLAYERS CLOSE

The Keith Alhambra Players closed their season last Saturday, after playing ten weeks to good business. The last offering consisted of "The Gay Young Bride," with Tommy Martelle in the leading role. The company will again be at the house next season.

Two of the company, Paula Shay and Lorraine Bernard, are sailing to Europe on the S. S. *Paris* next Wednesday, July 18th. They will remain abroad for several months.

"FAKER" PRODUCTION POSTPONED

"The Faker," a play by Max Marcin which was to have been produced early next season by David Belasco will probably not be staged until early next Spring. Mr. Belasco informed Marcin last week that his plans call for the production of several plays early in the season which would not permit him to stage "The Faker" until after January 1. Flora Sheffield was to have played the leading role in "The Faker."

"JAVANESE DOLL" DELAYED

Carle Carlton is proceeding cautiously with the casting of "The Javanese Doll" and has now definitely decided to hold the production over until next season. The piece is a foreign importation. Clare Kummer has been commissioned to Americanize the libretto.

Carlton is said to have his eye upon a feminine star now appearing on Broadway for the central role in the new piece and is probably holding off for a couple of months, believing that the show may be taken off in the meanwhile and thereby make it possible to acquire the services of said star for his new piece.

After Carlton has finally set "The Javanese Doll" for a Broadway run, he will recast "Paradise Alley" and make another try with it out of town. At a preliminary showing early this season those who saw it recommended it very highly with the exception of its first act, which was undeniably weak. This act has since been rewritten and is now said to be in excellent shape.

LILLIAN ROSS SUES AGENT

Arthur S. Lyons is made defendant in a suit filed last week in the Third District Municipal Court by Lillian Ross, who is seeking to recover the sum of $552.97 from the agent, which is alleged to be due on promissory notes. Miss Ross is represented by Jerome C. Lewis, attorney, of No. 347 Fifth avenue.

According to the complaint filed through her counsel, Miss Ross alleges that she loaned Lyons $250 on March 10, 1922, for which he gave her a promissory note due on April 10, 1923. The note went to protest when due, and Lyons subsequently paid her $200, leaving a balance due of $50.99, including protest fee.

On November 10, 1922, Miss Ross further alleges, that she loaned Lyons $250 on a promissory note due May 10, 1923. This paper also went to protest. Another note was signed by Lyons on March 14, 1923, for the sum of $250 payable June 10, 1923. Like the other notes payable at the Corn Exchange Bank, at Fifty-fifth street and Broadway, the last one given Miss Ross was not met. The total plus interest and protest fees is the amount sued for.

WILKES GETS COLUMBIA THEATRE

San Francisco, July 2.—Beginning with the 1924 season, Thomas Wilkes, will direct the Columbia Theatre for a term of twenty years, as a result of an agreement made by him and Louis R. Lurie, owner of the house. Wilkes will become managing director of the Columbia as soon as the present lease held on the theatre is terminated.

Among the special features that are scheduled for the Columbia under the management of Wilkes and Lurie are those in which such stars as Marjorie Rambeau, Joseph Schildkraut, Holbrook Blinn, George Arliss, Ethel Barrymore, Wallace Eddinger, the Duncan Sisters, Helen Menoken, and Jeanne Eagles will appear. The Sam H. Harris attractions, through an agreement between Harris and Wilkes, will also be seen at the Columbia.

THE IRENE BORDONI SHOW

Irene Bordoni will commence rehearsal on July 19th of Avery Hopwood's comedy with music entitled "Little Miss Bluebeard," in which she will be starred by E. Ray Goetz this season. Engaged to support Miss Bordoni are Austin Fairman, Eric Blore, Remy Carpen, Jeanette Sherwin and Frederic Barry. The attraction will open in New London on August 15th and then play Stamford, Long Branch and Asbury Park after which engagement it will come to the Lyceum theatre, New York, on August 27th, replacing "Fashions for 1924." William H. Gilmour will stage the play.

"LONDON" TO TOUR

George M. Cohan's production of "So This Is London," which concluded its engagement at the Hudson Theatre last Saturday night, will begin its road tour at the Broad Street Theatre, Newark, on September 24th. The entire cast which appeared at the Hudson will go on tour.

VAUDEVILLE

BEACH HOUSES FAIL TO DRAW PATRONS

SUMMER VAUDEVILLE A FAILURE

Summer vaudeville in Long Island summer resorts and towns has proven a disastrous failure this season. Last Saturday night two houses, one which opened two weeks ago and another which opened several months ago shut down for lack of summer patronage. The former house, the Castle, located on the Boardwalk at Long Beach which was taken over by B. S. Moss and operated on a weekly policy of four days vaudeville and three days pictures each week failed to respond sufficiently to warrant Moss keeping the house open for the balance of the summer. The other theatre which is located at Lynbrook about nine miles from Long Beach is Wm. Fox's Lynbrook theatre which is owned and operated by Fox and a few local bankers. This house when it first opened several months ago showed promise of being a good summer venture. however, when the heated spell in June came along business began to fall away with the result that Fox has decided to close the house until September when it will resume for the regular winter season.

The Castle theatre at Long Beach has only played two vaudeville bills since it opened. The entertainment furnished consisted of standard vaudeville acts of which eight were used. The admission price was scaled in the evenings at $2.20 top, with the shows being on a par with those presented at the Riverside and Royal theatres where the top price is $1.10. Patrons of the theatre, after the formal opening, which was almost a sellout seemed to balk at the $2.20 top price and fought shy of the box office with the result that attendance at the vaudeville performances was far from what was expected by the management. During the first half of the week when the picture policy prevailed and a 50 cent top was exacted for admission attendance was also negligible.

The theatre is owned by a Long Beach real estate operator named Frankel and he is said to have leased the house which seats 1,500 to B. S. Moss at a rental of $7,000 for the first season.

At the Keith office it is said that Moss will endeavor next season to again launch the house as a vaudeville theatre playing B. F. Keith acts.

It is quite likely that arrangements may be made with several producing managers during August to have them break their shows in at this house. The house has a large and roomy stage and a big orchestra pit as well which will allow for the staging of large dramatic and musical productions.

CHANGE IN SACRAMENTO HOUSE

The Clunie Theatre, Sacramento, which makes up a split week with the White Theatre, Fresno on the Orpheum circuit, has been dropped from the route, and the State theatre, in that city will be used for the Orpheum shows instead. The State will open on September 2, splitting with the White, Fresno, which opens during the last half of that week.

EVAN FONTAINE FOR EL CADIA

Evan Burrows Fontaine has been booked to appear at the El Cadia Gardens in Atlantic City for an indefinite run. She will open there on July 12. Roehms and Richards booked her.

FREY BOOKED ON FOX TIME

Fred Frey and his nine piece orchestra have been booked over the Fox time, opening the latter part of this week.

KEITH VAUDE. "ELECTED"

Keith Vaudeville was "elected" as the most perfect theatre service in the country as a result of a campaign conducted recently by the Dean of New York University's School of Business Research, to ascertain the most popular firm in various lines of business in New York. The dean has circulated, through the students, a batch of questionnaires, which sought to identify the favorite department stores, furniture houses, millineries, modiste shops, and other branches of industry, including theatres.

The questionnaire included six points in answer to the question, "Which is your favorite place of amusement, and why?" The items to be considered were: (1) quality of show; (2) price of admission; (3) service; (4) attitude of attaches; (5) location; (6) comfort.

The answers were secured by students through a house-to-house campaign. Out of 1,024 answers to the theatre questionnaire, 885 persons named Keith vaudeville as their favorite place of amusement. The New York Hippodrome came in second with 212 votes. Motion picture houses, independent theatres, and dramatic houses received scattering votes. Some excelled in one point, and some in others, but it was on the entire average that decisions were based.

N. V. A. TEAM MAKES MONEY

Twelve dates have been played by the National Vaudeville Artists' Baseball Club and Touring Show up to this week, which have resulted in securing approximately $2,000 for the N. V. A. This sum wipes practically the entire debit of the team and show, for the amount expended in apparatus, costumes, props, and publicity, and leaves the remainder of the season, consisting of almost thirty dates to bring clear profit to the Sick and Charity Fund of the N. V. A. The only expense which will be incurred during the rest of the season, will consist of traveling expenses, and as this amount is negligible, (most of the tourists possessing their own cars), it is expected that the N. V. A. will benefit to the extent of $5,000 on the tour by the end of the season.

On July 12th, the ball team and show will leave for their out-of-town tour, opening in Poughkeepsie and playing upper New York State for the following two weeks. They will return to New York during the last week in July and begin a series of return dates in and around New York.

AGENTS MUST BE GENTLE

Artists' representatives booking in the Keith Vaudeville Exchange, will have to use a little more refinement and courtesy in their dealings with bookers in the future, according to a bulletin posted last week by W. Dayton Wegefarth, general booking manager. The bulletin is to the following effect:

"Some of the booking men have complained that agents are returning to their old methods of discourtesy in offering their acts. One trys to crowd the other out, both physically and vocally. The bookers' nerves are badly strained during the hot weather and the agents should realize this. Even without this reason, they should consider how gentlemanly business men act. I hope we will not have any more of such complaints."

"LOVERS LANE" FOR VAUDE

"Lovers Lane," an abbreviated comedy-drama by Harry C. Greene, will shortly be produced for vaudeville by Messrs. Greene and Maggard. The piece will carry a cast of six and is said to point to a moral not entirely dissimilar to that utilized in "Turn to the Right."

NEW SHOW FOR ROSE'S MIDGETS

Ike Rose's Royal Midgets are rehearsing a new show for next season. It will open at Patchogue early next month.

ONE HUNDRED ACTS GET LONG ROUTES

BOOKING MORE ACTIVE THAN EVER

Over thirty acts which were routed with the Keith Circuit for a period of two years, are finishing the last few weeks of their long routes with the tail-end of this season, and the major portion of these have been re-signed under new long-term contracts by the Keith office, in addition to about seventy-five other acts which have been routed over the circuit for the coming two seasons. Contrary to the published report last week, that Keith bookings were very slow, and that few routes were being given out, more acts have been routed for the coming season than have been in past years at this time of the year.

It is estimated that with the number of acts holding two year contracts, acts routed for the coming season only, acts holding joint Keith-Orpheum routes, and the large number of foreign acts signed by Harry Mundorf to appear in Keith vaudeville during the coming season, that over one hundred different acts are holding routes for forty weeks and more over the Keith Circuit.

This list, exclusive of the major portion of foreign acts, and acts for which routes are now being laid out for, includes the following: Trixie Friganza, Mr. and Mrs. Jimmy Barry, Patricola, Bill Robinson, Rae Samuels, Sybil Vane, Florence Brady, Brown and Whittaker, Clayton and Edwards, Margie Coates, Will Mahoney, Howard and Clark, Richard Keane, Cressy and Dayne, D. D. H., Senator Ford, Freda and Anthony, Al K. Hall, Anatol Friedland Revue, Gus Edwards, Rooney and Bent, Duci de Kerakjarto, Moore and Freed, Al Wohlman, Murray and Alan, Jean Adair, Grette Ardine, Crafts and Ardine, Crafts and Haley, Rastelli, Capt. Bruce Bairnsfather, Tex McLeod, Alba Tiberio, Georges Du Franne, Walsh and Ellis, Hackett and Delmar, Mel Klee, Dixie Four, Watts and Hawley, Bob Hall, Hall and Dexter, Lloyd-Ibach's Entertainers, Dixie Hamilton, Bernard and Garry, Raymond Bond, Pierce and Ryan, Hugh Herbert, Moran and Mack, "Blondes," "China Blue Plate," Russell Carr, Runaway Four, Paul Decker, Joe Fejer and Hungarian Orchestra, Three Fleming Sisters, Fleurette Joeffrie, Howard Kyle, Montana, Willie Solar, "World of Make Believe," and Yorke and King.

"HOUSE THAT LOVE BUILT" REVUE

"The House That Love Built," the new musical revue by Ted Reily and Frank Gillen, which has been running for several weeks at the Monte Carlo, will also play several weeks of vaudeville and thus accrue additional revenue for its producers. The piece carries eight principals and twelve girls. Listed among the principals are Corine Muer, Gordon Bennett, Henry Stremel, Charles McAvoy, Jocelyn de Velhauf and Hazel Gladstone.

THOR DOING NEW ACTS

M. Thor, the vaudeville producer, is foregoing his annual holiday to prepare a number of new acts for metropolitan perusal. The first will be a farce called "Married Again," in which Hobey Cavanaugh will be featured.

"SINGDANCE" A NEW REVUE

Vera Blossom, formerly of the Blossom Sisters, and Helen Higgins, who recently dissolved her vaudeville partnership with Natalie Bates, have formed a new alliance and will revive the dance revue, "Singdance," for vaudeville.

V. A. F. ACCEPTS ALBEE CHECK

E. F. Albee has again sent a check to the English Variety Artists' Federation for the amount of $5,000, this time making the check payable to the Variety Artists' Benevolent Fund, who have accepted the check with thanks. Mr. Albee had previously sent that organization a check for the same amount, made out to the order of the Variety Artists' Federation. It was returned regretfully by Albert Voyce, who stated that the constitution of their organization forbade the acceptance of outside donations, but that if the check were payable to the Benevolent Fund, it would be accepted. Mr. Albee's letter follows:

"My Dear Mr. Marlow:—I am enclosing herewith check for $5,000. It is a great pleasure to be able, on account of the large amount of money we received from our benefits, to send you this. You are continually doing something for American artists over there, and this consideration from the National Vaudeville Artists' Inc., is a desire on their part to help you in your good work. Very faithfully yours, (signed) E. F. Albee."

MCGIVENEY'S TRIAL POSTPONED

The trial of Owen McGiveney, who was arrested at Keith's Orpheum theatre on Sunday, July 1, charged with violating Sec. 2152 of the Penal Code, in regard to changing clothes while giving a theatrical performance on the Sabbath, was postponed until July 17, when the case came to trial in the Flatbush court last Tuesday. The complaint is made by Cornelius P. McNerney, a private detective, who is said to be employed by the Lord's Day Alliance. The name of the latter organization does not appear in the affidavit.

MAY YOHE OPENS ROAD HOUSE

May Yohe, who recently closed an engagement in vaudeville, has deserted the stage and with her husband Captain John Smutz, opened a tea room on the highway to the White Mountains.

It is no palatial affair, but is neat and well-kept and is designed to furnish autoists with luncheon and a short rest while on the way to the mountains. The inn is called "Blue Diamond."

PAGE BOY IS CONCERT PIANIST

Benjamin Ratner, formerly a page boy in Keith's Washington Theatre, is a feature on the bill in that house this week. Ratner was found to have wonderful possibilities as a concert pianist some time ago, by John Robbins, manager of the house, and the latter secured an opportunity for the boy to study.

THE LEE KIDS IN LONDON

Jane and Katherine Lee, the motion picture kids, who recently completed a tour of the Keith and Orpheum Circuits in their newest comedy skit, "The New Director," sailed for London last week, to open on the Moss-Empires Circuit the latter part of the month.

EDNA MAY SPOONER IN ACT

Edna May Spooner, Brooklyn stock favorite, returned to vaudeville this week in a new playlet "Man and Wife," in which she is being supported by Maurice Costello. The act is showing this week at the Halsey Theatre, Brooklyn, prior to beginning a Keith route.

SAMUELS POSTPONES SAILING

I. R. Samuels, Keith booker, will not sail for Europe on July 28th, as he was reported to, and will remain here during the absence of Eddie Darling and Danny Simmons, who are now abroad. On their return, Samuels may take a short trip to Europe.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Van Horn and Inez, in "Sixty Turns a Minute," started a splendid first half, with their fancy skating exhibition, in which they featured their swivel neck spin, a very effective stunt. Graceful motion characterizes their performance throughout.

In perfect form, Florence Brady, breezed across for a decided hit with a charming delivery of well selected popular numbers, each number scoring greater than its predecessor. Her "miles of smiles" is no idle phrase on the program, but a poor definition of Miss Brady's delightful un-theatrical countenance as it were. It would be no surprise to see her further down the bill the next time she plays the house.

Miss Grette Ardine, with John Tyrell and Tom Mack, in "The French Model," a dancing story by Neville Fleeson and Albert Von Tilzer, seem to put more pep and steps into the offering everytime it plays the house, and gets across that much stronger. At times the story is sung like an operetta, and danced for good measure. The routine is a vigorous one and novel, and the individual efforts of the trio is steadily improving, especially the work done by the boys.

In "Laughs of the Day", Charles Crafts and Jack Haley, did not do so well at first, probably due to the fact that they have the appearance of a couple of juveniles who should sing and dance, but who insist on doing comedy. The gags gathered a few laughs here and there and included both new and old ones, and the song done by the straight man slowed up the act until it seemed as though it were going to die right then and there. However, they managed to pick it up toward the finish and closed in fairly good style. Some day the boys will have an act worthy of their talents, but their material will have to have a reasonable amount of continuity, for disconnected bits do not fit all styles of comedians.

More powerful than ever, Vincent Lopez and His Pennsylvania Orchestra in the second week of his present engagement, had the house applauding for more when intermission had been on its way for several minutes. The program included excerpts from Carmen" which opened the act, subsequently followed by "Carolina Mammy", "Runnin' Wild", "Bouquet of Roses", Rose song medley used last week, and "Rubetown Frolic", which was the final selection and a wow all the way through. The effects back of the act were clever as usual. Lopez now has an orchestra that is more than a dance combination, for its supplies delightful, entertaining music, with arrangements that preserve the melody.

The second half was opened by Fleurette Joeffrre, "miniature prima donna," who proved to be an exotic little creature, with a remarkable coloratura soprano voice. Mlle. Fleurette opened with a classical selection and followed with a song from "Lakme" which is one of Galli-Curci's favorites. Two other songs of the English folk song type concluded her repertoire. The prima donna, however, goes through her songs as though she were singing for her teacher and not the public, so exact and blase is her performance.

Ethel Barrymore appeared in her former vaudeville vehicle, Barrie's "The Twelve Pound Look," ably supported by Harry Plimmer, in the male lead, Ena Shannon and James Kearney. As is to be expected, our leading feminine stage star, was superb at all times, bringing with her the dignity and delightful qualities that usually characterize her shows.

Hawthorne and Cooke, in the next to closing spot, did a little burlesque on the preceding act, and gathered additional laughs in the regular part of their comedy routine. Percy Oakes and Pamelia Delour, closed the show in a "Cycle of Cyclonic Dances." M. H. S.

RIVERSIDE

An eight-act bill with comedy and music as its chief motif ushered in the new week here. Attendance at the Monday matinee was considerably off and noticeably below that of the previous Monday. Aside from Harry Stoddard and Band, which held the coveted spot of the bill, the show lacked draw material, yet the acts were enjoyable features despite the inability to qualify as box office magnets.

Al Stryker proved an adequate pacemaker and managed to blend comedy and thrills in his unique balancing and gymnastic offering. Stryker is an accomplished acrobat and also has a sense of humor that makes his work all the more enjoyable.

Ryan, Weber and Ryan, two girls and a boy, deuced with a happy mixture of songs and dances, scoring particularly with the stepping. All three are clever exponents of footwork and managed to bring down a loud hand either when working individually or collectively. The girls are stunners and the boy is a cleancut type. Their routine is assembled in a clever manner which builds up to a smash climax by the dancers planting their real stuff near the finish.

"The Intruder," a novelty act in which the featured players work from the audience, proved an admirable vehicle for Fred Wayne, Loretta Marshall and Truscille Canby. At the opening a girl comes on and apologizes for not being able to go on with the act. The other couple, affecting the roles of singers from a neighboring cabaret who are spending their holiday after the fashion of the proverbial cabby, are attending the show. After much comedy confab they volunteer to fill the running time of the team who cannot go on and proceed to the stage, where they clown through the remainder of the act and manage to intersperse their nonsense with several clever songs.

Frances Arms, singing comedienne, is evidently a strong favorite with the patrons here. She received a hand as soon as the card was displayed in the enunciator. Her act consisted of three published numbers and a couple of specials. It was the latter that gave her her best opportunity, particularly a "hebe" comedy number, "When I Want to Find Out How Good They Are, They Want to Find Out How Wise I Am." Miss Arms has been improving in her style from season to season and can now hold her own with most of them.

Harry Stoddard and his orchestra closed the first section, offering a happy selection of instrumental numbers. Of course their best bet is "Streets of New York," in which they synchronize melody to fit the different parts of the town. For the various sections they effect changes of costume in keeping with the section announced by the lamp-post enunciator. The boys have worked this number up so that the changes are being made much speedier than when last seen. The remainder of the program was equally good and managed to bring the boys deserved and prolonged applause after each number.

Irving Fisher, assisted by a male accompanist, scored as usual in his song selections, while "Oklahoma" Bob Albright went well with his mixture of songs, gags and instrumental impressions.

"Parlor, Bedroom and Bath," a tabloid edition of the Swan-Bell farce which served as a starring vehicle for Florence Moore, was another worthy asset to the comedy department of the bill. The plot revolves around a benedict who has misled his wife into believing that he was a devil with the ladies before and is called upon to convince her of his wickedness. Helen Goodhue is featured as Polly Hathaway, the former Florence Moore role, and does remarkably well with it. She is supported by an adequate cast of comedians.

E. J. B.

PROCTOR'S 5TH AVENUE

(First Half)

A very good layout of entertainment is here for the first half of the week, making up a show quite in contrast with the bill offered at this time last week.

One of the best contortion, aerial and iron-jaw offerings we've seen is done by La Fleur and Portia who opened the show here. The woman does a wonderful stunt in the bit where she rests the entire weight of her body on her head, supporting herself by holding the "iron-jaw" apparatus in her teeth. The man tops this stunt for a finish, by whirling for more than two full minutes, while suspended by his teeth in mid-air.

Boyle and Bennett put life into the usually draggy second spot with a series of leg-o-mania dances, including both tap and eccentric work. The "echo" dance, a new bit since we last saw the act, made a very effective finish, and is a difficult routine, comprising a novelty among the ordinary run of eccentric dances.

Charlie Ahearn and Company were on somewhat early of an act of its type, and didn't get quite as many laughs as the act ordinarily does. While essentially composed of the same hokum bits which Ahearn has been doing for years, the placing of them in different scenes each season, gives the act an atmosphere of newness. Ahearn now has, in addition to his original street scene with the bike, an Egyptian bit, which brings in a girl dancer and also his burlesque oriental dance, and a Honolulu scenes serves for a South Sea dance by the girl. Ahearn has a four piece jazz band with him, which doesn't get much opportunity to show their abilities.

It's a long jump from the rough hokum such as done by Ahearn to the sweet, refined entertainment offered by the Bennett Twins, but whether the contrast aided or handicapped them, is hard to say, for these two kids seem to be able to follow any kind of act and make good. We have reviewed the Bennetts in detail already, and to say that they are sweet, adorable, and the most lovable sister team in vaudeville, would only be repetition of the same statements. So we'll work on another angle, and just state that we wish a great many other vaudeville artists could watch this act, and see the legitimate manner in which they take their bows and encores. There's no jockeying possible, for the music ceases while they bow, and applause is the only noise which makes them come back. And they came back often on Monday afternoon, which speaks for the amount of applause. And this with a "sweet kid act".

Bob Hall followed and tied up the proceedings by stopping the show cold, after being compelled to take several encores. Hall is a great favorite here, and he could have remained in view indefinitely and it seemed that they wouldn't tire of him.

D. Apollon also found great favor. One of the girls, the blonde, is new to the act, and does very well with her various numbers. The one with the raven curls also scored a large sized individual hit. Apollon displayed his versatility by playing piano, mandolin, accordeon, and doing some very good Russian dance work

Tom Smith, assisted by Harry Newman at the piano, closed the show, finding it easy to get laughs with his nonsense. Smith is doing more "nip-ups" than he did previously. We'd suggest that he replace a lot of the old gags with newer material, even though he does get laughs with one or two of them. It's his delivery more than the gags which get the laughs, and he may as well leave no opening for complaint. G. J. H.

BROADWAY

The summer policy of having but six acts at the Broadway Theatre continues in force and it seems as if either this or something else were having an effect on the business because the house at the early show on Monday was not up to the usual size. Walters and Walters and Zelaya walked away with the honors of the bill, but several other acts were close behind them, providing a good afternoon's entertainment.

Opening the show were Bender and Knapp, a pair of hand-to-hand balancers with a good routine which they put over without any apparent effort. One of the men gives an exhibition of muscular development during one portion of the act that is interesting but in no way unusual. The act is a good opener and finishes well, with the throw used by the Rath Brothers.

On second were Winfred and Brown, a two-man act working in one before a drop depicting a Chinese scene. One of the men is made up as a colored sailor and the other does a Chinaman. All set, with a great situation and the chance to gather a million laughs as the material is right, this pair succeed in flopping great. The work gives all the appearance of being amateurish when a little effort could make the act a beaut. One of the worst troubles of the team is that it is almost impossible to understand them. They are laboring so hard with their accents all the time that they forget everything else, and in this way half of their gags are lost. The Chinaman does an unfunny dance and the blackface sings in poor voice. Their yodel number on the finish almost redeems the act, but this has been done so often that it doesn't get what it might.

Charles Keating and Company present an act based on the theory that vaudeville audiences like to cry once in a while and use a wide interpretation of Huck Finn as a vehicle. Charles Keating as the young actor who has not made a success but feels that he could get over in vaudeville if the audiences could ever see him turn on the juice, proves his point pretty thoroughly by singing a song about his mother while the lachrymose ducts are hitting on all six. In this part of the act he does some fine work, although as much cannot be said for his reading of lines in the beginning of the turn.

Walters and Walters, with their familiar ventriloquial act, proved one of the high spots of the entertainment. This pair are both good ventriloquists, present a neat appearance and have an act that contains a good deal of natural comedy. As usual the part of the act which received the most applause was Miss Walters' "baby" stuff. When she begins to imitate a baby crying the result is so realistic as to be startling and it takes the audience by storm. A person to do this successfully must have been a close observer of infants and the young lady deserves a lot of credit for the faithfulness of her work. The mechanical effects used on the dummies are worthy of note and help considerably to put the turn over. The audience showed their appreciation in no uncertain manner.

Zelaya, following, is one of the finest pianists it has ever been our pleasure to hear, playing with excellent technique and feeling. He has interpolated a speech in which he points out the physiological reasons for the success of jazz music and also compliments his audience on their appreciation of good music. This is good showmanship and he puts it across well, giving a fine touch of comedy to his remarks. He finishes with three modern numbers which he plays with equal facility.

Closing the show were Lew Seymour and Company, a man and four girls, who have a clever little act on the semi-revue order with the faintest trace of a plot connecting it. The four girls are all good-looking though of different types and the act moves smoothly and gets over well.

Burns and Lynn and Emilie Lea & Company were also on the bill but were not caught at this show. C. C.

VAUDEVILLE

EIGHTY-FIRST STREET

There are six acts on the bill at the 81st Street Theatre this week and each of them is of a different type so that the show runs smoothly and has balance. J. Robert Pauline, who has been familiar to vaudeville audiences for almost a generation, is made the headline attraction but from an applause gathering standpoint, Bill Robinson, the "Dark Cloud of Joy," is first under the wire.

Opening the show were "Jeanette" and Harry Shields. The act is well constructed and is put over in an individual manner that makes the audience like it. The two, besides being excellent dancers, are possessed of good singing voices and the few numbers they do attempt to sing are more than pleasing. They have a special opening, after which they do a dancing-school number. This is followed by Miss "Jeanette's" impression of Pavlowa's "Dying Swan," done gracefully and without any of the exaggerated movements that have always hitherto made this number a thing of loathing to us. This "Dying Swan" is so good in its interpretative features and so excellently executed that we wish all the so-called dancers who have inflicted this number on us in the past could be compelled to see it. If they did they would give up in disgust and we would be spared further agonies.

Gertrude Barnes, with the special material written for her by Blanche Merrill, held down second position successfully and created a favorable impression. She has several good numbers, the best being her chorus girl, as the Sunday papers see her and as she really is. Her vamp is also good. Miss Barnes is fortunate in her choice of costumes and always presents a charming stage picture.

Hamilton and Barnes went better at this house than when we last saw them, the audience here being more in the humor for their particular style of comedy. Most of their gags and bits of business went over well and they were entitled to the bow they took.

The Caul Sisters have an act entitled "A Cycle from Life," which is distinctly different. It is a posing act but so well staged and so unusual as to be worthy of the position it holds on the bill. For each pose a separate setting is used, the three statuesque and shapely damsels who contribute this feature of the act being clad in fleshings to give it a realistic touch. A fourth girl, in a prologue, describes the cycle as it will be revealed, starting with the time of Adam and Eve. The curtain then rises on the three girls appropriately clad, or unclaid. From then on different poses are presented, the young lady in front either singing or reciting some bit to give a clew as to what is to follow. This young Miss is not in any way bad looking herself, has a sweet voice, and amply fills the many costumes she changes to between numbers. One of the big features of the act is the clever and artistic lighting arrangements used. Each pose starting in the dark, coming to a silhouette and then to full color only to fade out to black again for a finish.

Bill Robinson is a sure 'nuff performer and puts his stuff over great. His smallest move was a signal for laughter, but he is at his best when he begins to move his dogs. Boy! how he do dance.

The last act on the bill was J. Robert Pauline. We remember seeing him more years ago than we care to remember and at that time his act impressed us greatly. He is as fine a showman as the American stage affords but we did not care as much for the act as we did in our younger days. For one thing, in order to keep up with the times, he now claims his act is auto-suggestion and not hypnotism, but belies his words by "waking" his subjects after each experiment. But two things in the act impressed us, the rigid man who supported the weight of three upon his body and the blood removal from the arm. The rest is palpably hokum, but you have to hand it to him for putting it over.

C. C.

PALACE

(Chicago)

A splendid bill at the Palace filled the house to the doors and entertained the big audience finely.

The Browne Sisters opened and their accordion playing, artistically presented, registered a big hit.

Harry Roye and Billy Maye followed with a dancing number in which individual showings and joint efforts won great applause. It was the second big success of the bill.

Milt Collins followed and was another big success. He seems to be constantly improving and his act at this performance was one of the best he has ever presented.

Aunt Jemima and the Syncopated Bakers kept up the speed of the show. She carried the house with her and took frequent encores.

Bert Fitzgibbons following this scored another hit, surpassing in success anything he previously has scored in the past. This in view of the many hits Fitzgibbons has made here was demarkable. He took innumerable encores.

Sarafan, a Russian act, did but fairly in so far as the applause was concerned but the offering is a highly creditable one and deserving of success everywhere.

Fannie Brice did seven numbers and an encore and had to beg off finally after bows innumerable.

Bob Snell and Ernestine Vernon closed the bill with an artistic portrayal of ring effort with the one man feet catch as the sensational feature.

But eight acts instead of the usual nine appeared on the bill but there was plenty of entertainment from start to finish.

R. E. R.

STATE LAKE

(Chicago)

Yarmark, is the headline attraction at the State Lake this week and the bill is one of the best of the entire season. Most of the acts seen here this week appeared recently at the Palace and at this house duplicated their previous success.

The Wilson Aubrey Trio of comedy gymnasts proved a good opener, their wrestling match furnishing excellent comedy which brought the act to a successful close.

Basil Lamberti and his xylophone furnished snappy syncopation in the second spot.

George Yeoman and Lizzie followed. Yeoman's material is excellent and he handled it excellently. Olga Cool and her likable personality was appreciated by everyone.

Yarmark, the Russian spectacular offering in a night at the Carnival, was splendidly received and Senator Murphy proved the hit of the bill with laughs coming every minute.

Vincent Lopez's Red Cap orchestra furnished good music and closed the first show and scored a hit of decided proportions. Wells, Virginia and West and the Sheik were not on this bill.

R. E. R.

ACROBAT FRACTURES SKULL

San Francisco, July 2.—William Dunbar, acrobat, slipped on the stairs of his home this week, fell to the bottom and fractured his skull. He is now in the hospital.

Dunbar for years did all sorts of acrobatic stunts on the stage and never injured himself.

ALBEE COURT FOR LARCHMONT

E. F. Albee as president of the Albee Court Corp. will build six story apartments to house twenty-six families with stores in Larchmont on the Boston Post Road and Larchmont Avenue representing $450,000, annual rents to exceed $60,000.

MACK WINS GOLF TOURNAMENT

Wilbur Mack won the National Vaudeville Artists' annual golf tournament last Friday, after playing out the tie with Don Barclay, at the Mt. Vernon Country Club course. The contest was one of the most thrilling games seen, being closely played all the way through, and an extra hole made necessary in order to decide the victor. Barclay went out in thirty-seven and came back in forty, making a total score of seventy-seven for the eighteen holes. Mack went out in thirty-nine and came back in thirty-eight, also getting a seventy-seven and tying the score. A nineteenth hole was played, which Mack did in three putts. Barclay missed the hole on the third putt, thus losing the contest.

A gallery of over one hundred and fifty actors followed the contestants over the links. As a result of defeating Barclay, Wilbur Mack gets the first prize of the Marcus Loew Trophy.

HARRY THORNE DROPS DEAD

Harry Thorne, for several years assistant manager, back-stage at Keith's Riverside Theatre, dropped dead suddenly on Monday afternoon, in the theatre. The cause was acute indigestion. Thorne had previously been an actor, and did several different vehicles with his late wife. Their act was billed as Mr. and Mrs. Harry Thorne. He was born on Feb. 19, 1850, and was now in his seventy-fourth year. He is survived by a sister and a daughter.

The funeral is under the direction of the National Vaudeville Artists' Club, and he is to be buried today (Wednesday), in the Actors' Fund plot, beside his wife.

SAN DIEGO FOUR TOURING

Chicago, July 7.—The San Diego Four, all old timers of the show world, are touring the country in an effort to awaken additional interest in San Diego and during a visit to Chicago appeared on the fifth floor of the State-Lake building, where the booking offices are located, and sang several selections. The quartette includes Frank Morell, formerly prominent in vaudeville; Will Palmer, owner of Pantages Theatre in San Diego; Esco Iles, now a real estate dealer, and Fred Varin, formerly a minstrel. The quartette came here from Cleveland, where a convention of realtors attracted them.

COMPLAINS AGAINST PATRICOLA

Ferry Corwey has filed complaint in the National Vaudeville Artists' Complaint Bureau, against Tom Patricola, now appearing in George White's "Scandals," alleging that Patricola is infringing on his "liquor" bit. The material in question consists of expectorating a mouthful of liquor and having it explode into smoke and fire as it hits the floor.

"TAKE A CHANCE" GOING OUT

Harold Orlob is again lining up a cast for his musical comedy, "Take a Chance," which is the collaborative effort of himself and H. I. Phillips, the newspaper columnist. The piece was tried out early in the season and hauled in for repairs. Otto Harbach has rewritten it. Alison Skipworth, who appeared in "The Torch Bearers," will be featured in the piece.

MARKUS BOOKS PEEKSKILL

Fally Markus, the independent vaudeville booking agent, is now booking the show at the Peekskill Theatre, Peekskill, N. Y., having booked in the first bill last week. Heretofore the theatre has played straight pictures and traveling attractions.

WEEK OF LOEW FOR NONETTE

Nonette will appear at Loew State during the week of July 16. This is the only week she has booked on that circuit thus far.

FILMS HURT VAUDEVILLE

Moving pictures are driving patrons out of the small-time vaudeville houses, according to an anonymous correspondent who felt so strongly on the subject that he wrote a letter to the editor of the *Sun and the Globe* about it. The writer is evidently not fond of moving pictures as a whole and the pictures he has seen lately in particular and it would be interesting to see how many present or former vaudeville patrons are of the same mind. His letter follows: To the Editor of the *Sun and the Globe* —Sir: I am very fond of "small time" vaudeville, but have stopped going for the following reason: In order to get a front seat it is necessary to go early, as the seats are not reserved. This means that one must endure a long drawn out movie, so cheap, trashy and worthless that I feel like groaning. I wonder how many thousands of others have given up the theatre habit for the same reason. One small house loses $500 a year on me and my friends alone.—*Less Movies.*

COLUMBIA TO PLAY ALBANY

The Columbia Amusement Company, it is understood, will play Albany this season. For a number of years the circuit played the Empire, that city, but sold the house and property a years ago, which them without a house in Albany.

It is understood that they have made arrangements with Fred Proctor to play the Harmanus Bleecker Hall the coming season, the shows playing that house for three days, splitting with the Van Cullier Theatre, Schenectady. The Harmanus Bleecker will play combinations the other three days.

When seen in his office Monday afternoon, General Manager Sam A. Scribner stated the deal had not been closed as yet, but that he was waiting to hear from Proctor.

HODGTON TABLET DEDICATION

Thursday, July 26th, has been definitely set as the date on which the bronze mural tablet, to the memory of the late Samuel Kahler Hodgdon, of the B. F. Keith office, will be dedicated, the hour being announced as 4:30 P. M. The tablet is in the National Vaudeville Artists' clubhouse, where the memorial services will be held. July 26th will mark the seventieth anniversary of S. K. Hodgdon's birth. An elaborate program is being arranged. The dedication speech is to be made by Judge Edward McCall, and an address by Loney Haskell on behalf of the memorial committee. Miss Amelia Bingham will deliver a tributary recitation of Mr. Hodgdon's famous essay called "Christmas, 1921," the words of which are also engraved on the tablet.

BURGLARS IN KINGSWAY

The Kingsway Theatre, Kings Highway and Coney Island avenue, Brooklyn, was entered by burglars on Sunday night and the 500-pound office safe rolled into the orchestra and jimmied open. Two hundred and fifty dollars which was behind the first door was stolen but the burglars found the second door proof against their tools and left. In the inner compartment was an additional $975 which the robbers failed to get.

The theft was discovered by Policeman Joseph Burns of the Sheepshead Bay Station, who, when he noticed the theatre door open, investigated and found the wrecked safe.

WELSH CHOIR FOR PALACE

The Orpheus Club, of Cleveland, Ohio, a famous Welsh choir, will sing at Keith's Palace, New York, during both the matinee and evening performances of Wednesday, July 18th. The organization is to sail on the following day for London, from where it is to go to Wales, to appear in the annual national Welsh song contest.

VAUDEVILLE

REGENT
(Last Half)

Every once in a while someone up in the booking office becomes troubled with astigmatism or brainstorm and then the result is a bill such as played the Regent the last half of last week. There were some good acts on the bill but this show will never be a business builder and a policy of this kind, kept up for any length of time would make the house meet the fate of James Elliott's "Business Builders."

Opening the show was Stanley Gallini & Co. a good act of its kind, an exposition of European Shadowgraph. There were several novelties in the turn and it served its purpose as an opener. The only things about the act we did not like were the employment of special apparati and then the shadow of a human hand flashed immediately afterwards as if that were the only medium employed in making the picture. This bordered on the ridiculous.

We don't know what to say about Mildred Parker, mostly because we don't know what she was trying to do. If the act is violin playing it is a distinct failure because her violin manipulation makes one think of a hot night and Tabby and Thomas holding their back-fence courting match. As comedy it is good, that is, Miss Parker's attempts to put over a violin act by speed and main strength are highly humorous. The young lady was so full of energy that she had to yell, "Come on boys," at the already sweating orchestra and Abe Baruskov manfully responded. The noise was deafening but the girl on the stage managed to make her voice heard. She was playing the violin.

The Rainbow Six are the possessors of good voices when singing together. They harmonize nicely and the act contains a germ of an idea. As soloists not so much can be said for them. The woman, in taking an open vowel, cracks badly and the same can be said for the short tenor although some of his notes are great. The dancing is nothing extra and the attempts at minstrel comedy are sad.

Hamilton and Barnes worked hard but didn't begin to register until near the close of the turn. There they picked up and finished strong.

The White Sisters were a bright spot on the bill. They are a typical sister act with regulation sister act voices and dances but they are really and truly sweet and get to their audience from the start. Their routine consists of the favorite sister act numbers and they put them all across well.

Bender and Knapp, after the bill that had preceded them, had difficulty in holding them in. They have several excellent stunts and perform them neatly.

C. C.

CASTLE THEATRE
(Long Beach.)

This marks the second week of vaudeville at this house and also the last. On Thursday night there were probably 300 people in the house despite an excellent show which fact speaks for inself and shows why vaudeville is being discontinued here.

Berk and Sawn opened with their great dancing act, peppy and enjoyable all the way, with Miss Sawn contributing a couple of singing numbers which she put across in good style.

Burke and Durkin followed in second position and went great. Burke has a fine style of delivery and puts over blues songs as no one else can. His partner is a great assistant and makes a fine appearance.

Fortunello and Cirillino are two of the finest clown acrobats it has ever been our good fortune to witness. Most of their stunts are extraordinarily difficult but are put over with such perfect ease and grace as to appear easy. The act took the small but enthusiastic house by storm and deserved to.

Ruth Roye with her usual routine went as strong as she always does. This crowd would have had her out there for the entire evening going over every song she had ever done, if they could have had their way.

Harry Stoddard and his orchestra proved to be another high spot on the bill, keeping them begging for more and hitting on all six with their sensational "Streets of New York" number. This act is among the greatest of orchestra acts and it should be remarked that the orchestra has also become really fine in the way of cohesion and musical quality, imparting an individuality to their renditions that stamps them as among the best dance orchestras going.

Dooley and Sales, with their clowning and adlibbing, got their laughs almost at will, only one or two gags flopping to any extent. The act went well.

The Great Leon closed the show and held them intact. His tricks are mystifying, especially that in which he puts his female assistant into a closed tank of water.

C. C.

FRANKLIN
(Last Half)

Other houses may be happy to get half their seats occupied, but this theatre continues to do wonderful business despite weather, season, or anything else. One of the reasons is simply that Fotheringham, the manager here, is always pulling some stunt or other to make the people of the Bronx know that his house is on the map. On Monday of this week he and some people from the theatre went over to the Yankee stadium and presented Babe Ruth with a cup. On Monday night, the Yankee and Washington teams were the guests of the house. A regular bally-hoo was being done daily in conjunction with the appearance of Singer's Midgets at the house. The result was a full page of publicity in the Bronx Home News.

The Midgets were the big attraction for the week, and in addition to the bally-hoo every day, one of the elephants in the act was kept standing in the lobby before each performance, and Harry Mooney, the trainer, had him go through some stunts for the edification of those buying tickets or deliberating whether to come in or not.

The tryouts on Thursday night were somewhat better than the bunch they've been getting lately here. They included the Rolitta Duo, Edward S. Porter and Company, Walker De Sota, and Fox and Miller.

Archie Onri and Dolly were the starters of the regular bill with a good juggling and balancing offering. Onri is a good showman in addition to doing some very good work, and the act scored heavily.

Tower and Welch, a two man hokum team, offered every old gag in the hoke line ever pulled, even to the slap in the face after pulling a gag. They attempt a Shaw and Lee style of delivery. The punch of the act comes with their hoofing and they went over on the merits of the dance work.

Gladys Sloane, assisted by John Daugherty at the piano, apparently took our suggestion of last week for her appearance was much better than it was when we saw her previously. She scored easily with her singing.

D. D. H. worked much better than he did when we saw him at the New Brighton recently, with the result that he got the laughs and applause he should get. He still is inclined to rush his lines in the early part of his act, and loses a few laughs by swallowing the words.

Singer's Midgets closed the show and truly lived up to its billing of "The Barnum and Bailey of Vaudeville."

G. J. H.

PROCTOR'S 23RD STREET
(Last Half)

A bill of five acts, instead of the usual six are holding forth here because of the unusual length of the feature picture, "The Isle of Lost Ships."

The Reuters, an accomplished mixed team, gave the show a flying start with a speedy routine of gymnastics and acrobatics. The man twirls the woman through the air as though she were a feather ball and both manage to show several things new in a gymnastic way.

Arthur and Morton Havel deuced in a happy mixture of nut comedy, songs and dances that were served in a pleasing manner and which readily registered with the audience.

Davis and Sanford, a mixed team, with the man doing a negro mammy, provided a refreshing bit of Southern atmosphere in a singing act that was pleasantly harmonious and which was threaded together with several bright gags and comedy situations. The man had the better voice of the two, yet his partner's harmony and her accompaniment on the quitar was equally enjoyed.

Al Shayne, singing comedian, proved another valuable comedy asset to the bill in his familiar line of clowning and songs. He had a "wop" comic working with him in the orchestra pit. The argumentive stuff between the two provided the comedy.

The real howl of the bill, however, was the "Different Revue," a ten people tabloid in which all feminine roles were done by boys. Two of the cast appear in trousers and the others parade forth in gorgeous gowns, acting as choristers and specialty dancers. The act looks as though it has been made up from one of the service men shows that had quite a vogue during the war. The piece has a thread of plot. It shows the various types of girls angling for the bankroll of a gob who is enjoying shore leave. The vamp finally gets it. During the unravelling of the thin plot, the players indulge in a number of specialties and ensembles and at the finish the chorus steps out of their dresses revealing themselves clad in naval uniforms. The act lived up to its billing and managed to keep the mob in roars every minute it held the stage.

E. J. B.

Helen Westley of the Theatre Guild Company sailed for England on Tuesday of this week.

STATE
(Last Half)

John Blondy & Bro., opened with a series of hand-balancing and other stunts, specializing on somersaults, done from the shoulders of the understander. A clever little dog assisted several times with some tumbling and balancing tricks of his own, entertaining while the team got in a little rest period.

One of the best teams we've seen in the second spot at this house in months, Carney and Carr, handed out a nifty line of steps of every description, working smoothly and fast, and offering a variety of dances. The girl did some acrobatic stuff at times and the juvenile put over an exceptionally good eccentric dance toward the end of the offering.

Rule and O'Brien, late of the Keith time, did their singing act to good advantage getting their songs with their usual good results. Rule, at the piano offered his ballad as a single and later O'Brien injected a bit of comedy with the singing.

Sharon, Stevens & Company, gathered numerous laughs throughout their comedy sketch, the characters being a wife, henpecked husband and a girl who happens to intrude. The talk between the first two was always funny and in the absence of the wife, the girl who comes in offers a song or two. Later the wife returns to find the girl in her husband's arms, with the act ending up with the husband turning the tables on his wife by asserting his right to go out if he wants to. One of the sure fire laughs in the act is the husband playing simple little piece on the piano such as "Listen to the Mocking Bird."

In the next to closing spot, Jimmy Savo, assisted by Joan Franza, the week's headliners, proved funny as usual. Miss Franza makes an excellent straight-woman and stays in character wonderfully well. Savo's comedy is well known and never misses. He works with a certain amount of finesse achieved by few pantomine comics and is really funny.

Fred. V. Bowers & Company closed the show in a novelty revue, that included songs by himself, some pretty tableaux in the background to accompany his numbers and some dancing, done mostly by a juvenile who certainly can dance, and is one of the strongest parts of the act. As an encore, Bowers introduced Gus Kahn, songwriter who was in the audience and he sang one of his latest ballads.

M. H. S.

HAMILTON
(Last Half)

A fairly good show for the last half, attended by a good-sized audience for the weather and a holiday week. The Luster Brothers made a great starting team for the proceedings with their remarkable contortion work. Both do some very unusual stunts and scored nicely.

Bryson and Taylor, a colored mixed couple, might have gone over very nicely on the strength of their dance work, were it not for the disagreeable manner which the male member of the team assumed in instructing the orchestra leader, the spotlight operator and the electrician of their cues. It would have been possible to believe that the fault was not on the side of the act if it weren't that it doesn't seem possible for the three different house members to get cues mixed up. The only solution plausible in such a case, is that the act didn't rehearse at all, or didn't rehearse properly. Whether the leader and electricians were wrong or not, it certainly wouldn't have harmed to tell them nicely. We have as yet to see the leader miss a cue here, and we've been coming here for the past five years.

Howard and Lind struck the fancy of the audience and stopped the show. The act is practically the same which Miss Howard did when a member of the act of Howard and Sadler for years, the "Wedding Bells" bit being the feature of the act.

Glenn Anders and Company offered a pleasing comedy playlet, "I Know Women," and pleased the audience immensely. It is fully reviewed under new acts.

Hawthorne and Cooke found the going easy with their nonsense and kept the laughs coming steadily every minute they were on. Bedalie and Natali and Company closed the show with a very nicely routined dance offering. The girl is exceptionally pretty and both she and her partner are good dancers. A pianist renders capable assistance.

C. J. H.

ABE FEINBERG ILL

Abe Feinberg, the booking agent, has been very ill for the past week and a half, being confined to his bed with diphtheria. He is in Providence, Rhode Island, and will remain there until completely recovered.

PROCTOR'S FIFTH AVE.
(Last Half)

Seven acts, consisting of practically every requisite for a summer song show comprised the new bill here. Attendance at the Thursday matinee was the best in weeks, the entire lower floor and boxes being filled before the overture was played and the upper floors gradually filling up during the performance.

Jeanette and Harry Shields, creditable exponents of the terpsichorean art, opened the show with a well-balanced program of dances that were interspersed with a song or two. Harry's acrobatic and eccentric dancing displayed some clever footwork, while Jeanette scored in an impression of Pavlowa in her "Dying Swan" divertissement.

Charles B. Lawlor, a favorite of yesteryear and writer of the song "Sidewalks of New York," was accorded an ovation. With the assistance of his daughter he offered a dramatic bit "in one" that gave both an opportunity to reminisce and gave Lawlor, who is now blind, an opportunity to reintroduce the melody that served as a campaign song for Al Smith during his gubernatorial campaign. Lawlor received an ovation upon his first entrance that was overshadowed only by the prolonged applause he received at the conclusion of the act.

Harry Holman managed to tickle the risibilities of the audiences with his drolleries as a hard-fisted business man, the central character of his tabloid comedy, "Hard-Boiled Hampton." After advising a former stenographer as to what course she should pursue in making her parents-in-law take care of herself and baby, since the husband perished on the field of battle, and finding that he, himself, is the miscreant father-in-law he "thaws out" and displays a heart as big as an elephant as he takes the girl home. The act is a corker in that it is abundant in comedy and packs a heart wallop that is irresistible.

Sampsel-Leonhard and Company offered a neat little skit, "After the Polo Game," which gave these erstwhile musical comedy favorites an opportunity to introduce a number of songs and dances that were done in typical musical comedy style.

Cliff Nazarro, assisted by Jack Hassan and his Rainbo Orchestra, offered an evenly divided routine of instrumental numbers and songs, each taking turns with the other. Cliff is one of our cleverest singing and dancing juveniles and brings to his songs a certain something that makes them count for double value. The band is a clever combination with a knack of making an ordinary popular hit sound like a symphony.

Lillian Shaw proved the comedy treat of the bill with her character songs. She opened with her wop number, "He's a No Good Any More" and countered with her "hebe" vamp bit, which was nicely interwoven into "The Vamp of East Broadway." A bridal number, "I Don't Know Whether To Do It or Not" was a bit rowdy in spots but seemed to be the sort of stuff they wanted, for they howled their heads off at it, especially in the "rough" spots. "Push! Push! Push!" a sequel to the other song, gave her even greater opportunity for "blue stuff," which like the previous number was a wow with the audience. Lillian had not appeared at this house since the days it had been managed jointly by Keith and Proctor. But you can bet your boots they remembered her and gave her a hand when the card went up.

Degnon and Clifton closed the show with a routine of hand balancing and acrobatics.

E. J. B

FILMS ONLY FOR LOEW'S ASTORIA

Loew's Astoria theatre, on Long Island, discontinued its vaudeville policy on Monday, and began a special summer policy of motion pictures only. The house will resume its regular vaudeville policy of five acts on a split week basis, on Labor Day.

VAUDEVILLE

WILLIAM SEABURY AND CO.

Theatre—*Hamilton.*
Style—*Revue.*
Time—*Twenty-five minutes.*
Setting—*Full stage (special).*

The second edition of the "Frivolics," which Seabury is now doing in vaudeville, is about the best big act he has as yet done in that field. Seabury has five girls with him, Ina Alcova, Genevieve Barnett, Marion Hart, Billy Beck and Estelle Mason, and a prettier looking quintette would be difficult to find. Max Dolin, violinist, who was formerly with Ten Eyck and Weilly, is in the pit for Seabury.

The opening scene of Seabury's offering is somewhat suggestive of the bit done by George White several years ago in vaudeville, the place being a doctor's office with the girls coming in to find out what's wrong with their dancing. In all the numbers, none of the girls wear stockings, and it may not be out of place to say here that a more shapelier set of limbs couldn't be found in the "Follies" or the "Scandals." In the opening scene Seabury does a dance bit with each of the girls. A solo by Seabury follows this, and the next scene is apparently laid in Montmartre, three of the girls being used for atmosphere, while another sings the number done by Margaret Irving (Mrs. Seabury), in the two act which she and her husband did a short while ago. The girl has a fair voice, though inclined to flat occasionally. An eccentric toe dance, in keeping with the scene, is done by Ina Alcova, with Seabury supporting. Miss Alcova, by the way, is one of the girls who appeared in Dave Schooler's act some time ago, and since then has improved wonderfully. She was always a very good dancer, and that's saying a great deal. A "tango-Apache" is done with the prima donna. A solo number by one of the girls, attired in rompers, is very well done and is followed by a costume parade, the girls being attired in different "bird" costumes.

Perhaps the best bit in the act, and one of the most effective, is the "slow-motion" dance scene, done behind a scrim by four of the girls, attired in tights and long wigs, a la Lady Godiva. The spotlight is revolved, leaving the stage alternately light and dark every other second, and giving a wonderful slow-motion effect to the dancing.

Seabury's famous "cane-dance" routine follows this, and then the girls appear as a jaz band, all playing different instruments. The instruments appear to be real but are played as one plays a "kazoo," by humming the tune into it. The costumes in this scene are very pretty. The finale follows.

In closing the show here, the act stopped things from going on and Seabury had to reappear for a speech and pull the girls out again. G. J. H.

FRAZER AND BUNCE

Theatre—*State.*
Style—*Comedy; singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

The "boys who look alike but are not brothers," have a much better routine than when we last caught the act at one of the Keith time houses. While some of the old material has been retained, that which has been added makes for more comedy and variety.

The opening song and some of the business early in the act is about the same as before, including the mistaken identity stuff about each other's friends and other gags. The subsequent bits are a song by one of the team while the other interrupts by walking across the stage as an old man, tragedian, etc. Later a song was done by both, one singing a counter melody which harmonized well. Some comedy talk preceded the closing song about various billboard advertisements which was clever and funny. M. H. S.

NEW ACTS AND REAPPEARANCES

ETHEL PARKER & AL ALLEN

Theatre—*Proctor's 58th Street.*
Style—*Song and dance revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

Parker and Allen have one of the snappiest acts it has been our good fortune to glimpse this season. Ethel is the essence of personality, while Al is also a likeable chap. Both have youth and vivacity as well as a remarkable talent for dancing. In closing spot on this bill they were a "clean-up." They can easily qualify as show stoppers in any of the medium houses and can also hold their own with any dancing act on the big time. Unless we miss our guess the bigger bills will have them before long.

A colorful "cyc" contributes a picturesque background for the dancers, while Joe Mann "tickles the ivories" for their songs and dances. A duet, "Dearest" brings them on. A snappy dance takes them off. Allen returns for "Chinese Blues," working in a clever character bit as a "hop head" and going into a violent eccentric. Miss Parker countered with a comedy eccentric a la Sis Hopkins that brought a loud hand and departed in favor of Joe Mann, who contributed an instrumental while the team were making another costume change. Both returned for a snappy jazz acrobatic for a finish, which brought prolonged applause and sent them off for a big hit.

E. J. B

ADAMS AND LILYAN

Theatre—*Proctor's 23rd Street.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*In one and three.*

Two girls, harmony singers, with fairly good voices, offer a routine of numbers that seem peculiarly adapted to their voices and manage to pack an entertainment wallop in everything they attempt.

They come on in one for an explanatory number, utilizing pot-pouri of familiar melodies threaded together with an improvised lyric. The act goes to three, displaying a piano and one of the girls accompanies the other for a solo "Wonder If He's Lonely Too." Both follow with "The Sunrise Reminds Me Of You." Another solo and a duet, "Sleepy Hills of Tennessee" concludes the act.

The girls did well here in an early spot and can undoubtedly get over equally well in any of the medium houses.

E. J. B.

DOLLY WILSON AND CO.

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one (special).*

Dolly Wilson was apparently handicapped by a cold when we caught her, but despite it proved to be a very entertaining single offering. She is assisted by a pianist, who in addition to accompanying her, does two solos to good results. Miss Wilson is billed as "The Nell Brinkley Girl," and when it comes to curly ringlets, of golden color, and sparkling eyes, in addition to a very pretty face, might easily serve for a model for any one of Miss Brinkley's pictures. Miss Wilson's cycle consists of published numbers, mostly of the syncopated variety, and includes one ballad which she does very effectively. She has a good delivery of all her other numbers and puts them over to big results.

G. J. H.

FRED LINDSAY & CO.

Theatre—*State.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

According to the act's announcer it is its first appearance in this country since 1914, since which time they were in England and other countries. The offering is an exhibition of skillful whip-snapping-Australian craft, and is fairly entertaining. Similar stuff has been done, however, by some of our own actors who combine it with lariat throwing and other Western feats. This act is out of the usual run due to the ballyhoo done by an elderly gentleman in full dress who in all sincerity hands out a dignified line of stuff before the act starts and names each of the different snaps of the whip done by Lindsay and the difficult parts of it. Lindsay is very serious also for the most part and stands at attention while his announcer names the next stunt, then hopping to it as though it were a burlesque.

The act opens with a camp-fire scene in the background and panorama drop, with lighting effects as good as any we've seen in vaudeville. Impressive music gradually ushers in the dawn and changing lights. Two girls in high laced shoes and short skirts, are discovered by the fire and remain there until the ballyhoo is delivered. Later the girls take part in Lindsay's stunts.

The whips used by Lindsay are from eight to twelve feet long and crack like the report of a rifle. As mentioned by the speaker in the act, great muscular power is needed to manipulate the whips and certainly much practice must be gone through before one is proficient at it. Included in Lindsay's stunts were tying a knot around a girl's neck, making the whip snap at the same time, etc., tying a knot around her arm, snapping the lighted end of a cigarette, cutting pieces of paper. At one time a man assisted with a trick as well as the girls. A bit of comedy is also in the act when the girl stalls in holding a lighted match and waiting for Lindsay to snap the light out. The girls are blindfolded when the subject of some of Lindsay's skill.

After his performance Lindsay made a short speech in which he told of his being glad to get back to this country, and praised the "charity of spirit" of the American people. M. H. S.

HALL AND OAKS

Theatre—*Proctor's 58th Street.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Piano, in one.*

Hal and Oaks offer the routine "piano act" prefaced with a melodramatic introduction in which they run on to the accompaniment of police whistles and pistol shots, tricked up to set atmosphere for their opening number, "The Thief," which is a musical expose attempting to wise us up to where the melody men get their tunes for their popular hits. According to the song, opera has furnished the themes of some of our best sellers.

The boys counter with another duet, a comedy number, "In Our Home Town," which is followed by "Hi Lee, Hi Low." A medley number is next attempted and for a finish the boys grab ukuleles and duet a Spanish comedy number with "blue" kick lines that send them off to a good hand.

The boys work well together and have appearance. Their routine has been ostensibly framed for the medium time and it goes without saying that the boys have assembled the sort of act they will want in these houses. E. J. B.

GLEN ANDERS AND CO.

Theatre—*Regent.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*In one.*

Lewis and Gordon present Glen Anders and three other players in this excellent little vaudeville sketch which is bound to amuse. Anders plays understandingly the role of a much-moneyed youth who is positive that he "knows women." The scene is a reception room off the ball room in a house at which a wedding has just taken place, and Anders, clad in evening clothes, is telling his male companions that the bride merely married the groom for his money. He goes on to make comment about other girls present, one in particular, who comes in unexpectedly, drawing his fire. He remembers having met her before, cannot recall where, but imagines that it was under very peculiar circumstances, circumstances of which she is ashamed. He raves about one girl, a Miss Collins, a role played effectively by Elizabeth Hopkins, who, he claims, is the essence of everything that is sweet and pure and good. She comes in and faints in his arms, and, when left alone with her, he proposes, telling her he is a very unusual man. He makes all arrangements for a dinner at Pierre's as she goes to get her wraps.

His male companion enters laughing uproariously and, after some by-play, tells Anders that the girl he thought was so sweet has just been arrested by the detective set to watch the presents as "Fainting Annie," the girl crook. Anders does not tell his friend he has proposed to her and is saved embarrassment by the detective coming in just then with the girl. Anders gives the detective some money to take the handcuffs off the girl and gets his wallet back which the girl had stolen when she fainted in his arms. The dick in turn receives his wallet from the girl, and takes her out. Anders then cancels his order for dinner over the phone. The other girl, the one he takes to be a gold-digger, comes in, and in trying to recall where he has met her, he practically insults her. She replies by telling him a story of a Red Cross nurse and a young officer in the first line trenches in France and he takes up the story in the middle. He claims to know that he has always loved her and proposes to her immediately, rattling off the same speech he made to Miss Collins. She accepts and he orders another dinner over the phone.

There are one or two improbable moments, but the sketch is finely played, Anders acting his role faithfully and Miss Hopkins making a fine transition from the fainting ingenue to the world-wise lady crook. The other girl gives a fine representation of a society girl who has learned to be independent through the necessities of war, and the other two men play their small parts effectively. The act is sure to go over. At times it becomes a bit talky and a little cutting in these spots would not harm the action, but as a whole it is a headline attraction for any bill. C. C.

MILDRED PARKER

Theatre—*Franklin.*
Style—*Violiniste.*
Time—*Eleven minutes.*
Setting—*In one.*

Miss Parker's greatest asset in her violin single, outside of her ability, is the pep and vim with which she plays all of her numbers. Her repertoire consists of both popular and classical, the latter being taken care of for the most part by a Hungarian number of length. Her ability is really nothing remarkable, but the life which she injects into her delivery of all her selections make up for the lack of extraordinary ability. She'll do nicely in the better small time houses. G. J. H.

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PAGE A SEERESS

Producing managers are looking askance as to what the new season 1923-1924 will bring forth. A seeress who could foretell the economic conditions throughout the country for the coming year and especially the outcome of the smouldering Equity-P. M. A. rumpus could make a fortune in the Times Square district.

There is not the slightest doubt but that Labor Day, the official opening date of the fiscal theatrical year, will bring the usual influx of new productions, but in these "dog days" one cannot help wondering whether the "dyed-in-the-wool" producers will sink their coin in lavish productions or whether they will let the ambitious independent keep their theatres going for them.

Any number of independent producing firms have cropped up like weeds during the past season and by some queer prank of fate, the majority picked winners. These boys have had their appetites whetted and will undoubtedly cut loose in the coming season on a larger scale.

The established producing firms, or rather most of them, have announced that they will make productions, but even if they lived up to the mimeographed list, which seldom, if ever, happens, there has not been enough new shows announced by the Shuberts, the Klaws or the Erlangers to fill the stages of one-third of our Broadway playhouses.

Some are prone to believe that the withholding of plans is merely a strategic move upon the part of the veteran managers to throw a bombshell in the enemy camp—the Equity—and thus batter down the morale of its members by making it appear that they are in earnest in their decision to suspend all production activities in 1924 rather than concede "Equity Shop."

Equity, however, refuses to take this strategy seriously and are going ahead with preparations for a possible conflict. They maintain that the managers will rush productions into rehearsals at the eleventh hour and that the season that is to come will be better than last for the actor.

Hence, the need for a seeress on Broadway.

AGREES WITH MR. FROHMAN

Open letter.
To: MR. DANIEL FROHMAN,
President, Actors' Fund,
New York, N. Y.

Subject: Proposed Theatrical Hospital for New York.

Dear Mr. Frohman:

Permit me to congratulate you upon the strongly common-sense manner in which you analyzed the project of a Theatrical Hospital for this city.

To spend a million dollars for a beautiful architectural display, while admirable from a civic-pride point of view, is avowedly poor business. As you suggest, there is no need of a costly hospital for the members of the theatrical profession. There is what amounts to a craze for such building at the present time. The most insidious brand of propaganda is constantly being put forward by medicine men for the erection of special buildings wherein different diseases may be treated. This is one of the few ways they have of entrenching themselves in the public mind—the assumption being that if you can build a hospital, you will cure the sick.

What a travesty upon good sense! In 2,000 years medicine has not yet cured or rid the human family of its ills. The very fact that so many hospitals have already been erected all over the world, and thousands more are being asked for by medics should point a story. And, to the knowing, it does!

If some of that money asked for could be added to your Fund, and rest homes could be provided for those in the profession who need them, it would probably do most good. What the great majority of actors need is rest and a strong conviction that health is to be gained through Nature's own way; by new habits of living and thinking and a powerful aversion to drugs and medication. Drugs implant a continual thought on Disease, instead of Health. To whip up his already tired body by constant medication does the tired actor irreparable harm. If the world at large does not change its habits of doing things and looking at matters in connection with health, it will always be plagued for hospital funds. Fortunately, the theatrical profession is, in a large measure, free from this oppressive servility to medicine. The growth and popularity of the drugless profession bears witness to this; for thousands of the theatrical people are at present satisfactorily availing themselves of drugless methods for health.

Another point not so well understood by many is this: Hundreds of the profession prefer drugless methods of healing; at these medical hospitals drugless practitioners are studiously kept out. The right of the sick to get well by the method he prefers is denied him. A sort of monopoly is thus established which benefits not so much the sick man as the organized medical profession. The public stands for it because it has been schooled for generations in the practice and art of drugging. It is so easy to "take something" for an ailment. That something never does bring on health. It palliates, makes one feel comfortable probably, but the cause of the discomfort or ill-health is not removed. That "something" remains in the body to make itself assertive at some later day. And so it goes. Bottled health is a myth—a fetish that is already on the way of all superstitions which come under the spotlight of facts and truth.

Yours for health,
FRANCESCO X. SAUCHELLI, D.C., PH.C.,
Official Chiropractor,
Actors' Equity Association.

Dated, New York, July 5, 1923.

LOPEZ "KIDS" STOPPED ON SUNDAY

Beban and Mack, the two little girls who appeared in the "March of the Manikins" and the "Bouquet of Roses" tableaux in Vincent Lopez' act at the Palace, were restrained from working on Sunday by the authorities, on the grounds that they are minors and their parents only allow them to work six days a week. The boys in the Diamonds' act substituted for them on Sunday, and arrangements are being made for substitutes for the remaining Sundays during the run of Lopez at the Palace.

Answers to Queries

B. R.—Irving Montgomery was known as "Sandowe" (with a final e).

Trap.—John McCullough died in Philadelphia on November 8, 1885.

Rip.—Joseph Jefferson first appeared as Bob Brierly in Australia, at between 1861 and 1864. The role was acted for the first time in America by W. J. Florence at the Winter Garden, New York, November 30, 1863.

Woolworth.—In 1894 the highest building in New York was the Manhattan Life Building (348 feet to top of tower). In Chicago, the Masonic Temple (302 feet high).

Lil.—Mrs. Langtry made her first American appearance November 6, 1882, at Wallack's Theatre, New York, in "An Unequal Match."

Empire.—Isabel Irving made her professional debut with Rosina Vokes in "The School Mistress" at the Standard Theatre, New York, in February, 1887.

Dan Daly appeared in "The New Yorkers" at the Herald Square Theatre. Nick Long and Idalene Cotton were in the cast also Virginia Earle, Anna Laughlin, Marguerite Clark, Rose Beaumont and Isabelle D'Armond.

Bessie Wynn was with "The Telephone Girl" Co. at the Casino Theatre, New York.

Bijou.—The Sire Brothers presented vaudeville at the New York Theatre Roof Garden. "The King's Carnival" was produced at the New York Theatre, with Mabelle Gilman, Dan McAvoy, Louis Harrison, Marie Dressler, Frank Doane, Amelia Summerville. Emma Carus, Laura Burt, John Ford and Junie McCree in the cast.

T. B.—President Wm. McKinley was shot at the Pan-American Exposition at Buffalo, N. Y., by Leon Czolgosz on September 6, 1901.

Arms.—Vincent Bryant and Fred W. Hager were connected with the E. T. Paull Music Company at that time.

Check—Thomas W. Ross opened in "Popularity" at Rochester, N. Y. Frederick De Belleville, John Jack, Edgar Selwyn and Florence Rockwell were in the cast.

TWENTY-FIVE YEARS AGO

Joseph F. Sheehan was tenor with the Castle Square Opera Company.

Frederic Paulding played the leading role in "Romany Rye" at Morosco's Grand Opera House, San Francisco.

The bill at the Orpheum, San Francisco, included Joe Hart, Carrie De Mar, Bert Coote, Julia Kingsley, and Fleurette.

The World's Musee Theatre, Allegheny, Pa., was burned.

La Petite Adelaide played at Hopkin's, Chicago.

Geo. H. Nicolai was general manager of E. D. Fair's Enterprises.

Lillie Larkelle died in London, England.

"Just One Girl" was the popular song hit.

Peter Maher defeated Joe Goddard at the Lenox Athletic Club, New York, in eight rounds.

The New York Baseball Club included Van Haltren, c. f.; Tiernan, l.f.; Joyce, 1b.; Davis, s.s.; Gleason, 2b.; Gettig, r.f.; Hartman, 3b.; Grady, c.; Doheny, Meekin, p.

Rialto Rattles

GOING TO MOUNTAINS

Swift: I'm going to the Kills mountains for my vacation.
Premium: What mountains are they?
Swift: They're the cats.

CLOSING THE SHOW

Tell me not in mournful numbers
That I have to close the show.
Tell me why my agent slumbers
When I try to get more dough.

Life is real, not a vacation
And, when I pay ten per cent
Costumes, tips and transportation
Nothing's left to pay the rent.

Let us then be up and doing
Smash the staller and the gyp.
I can see my trouble brewing
Bookers have me on the hip.

VAUDEVILLE POKER

Deuce spot—never an opener but sometimes wins when played wild.
Jack—without which no actor will open.
Shuffle—explained in a foot-note.
Queen—sometimes difficult to fill but good to hold on any bill.
Ace—an opener but usually dumb.
Straight—sometimes an asset but a liability when flushed.
Call—always welcome if you've got the goods.
Raise—one of the rarest things in vaudeville.
Standing Pat—living on bread crumbs to avoid a salary cut.
Deal—usually rotten, handed out by booker.
Cut—needs no explanation.
A good hand—a great help in winning the jack.
A full house—usually depends on the draw; every manager's ambition.

WHAT THEY USED TO BE

Willie Collier was once a call boy in Daly's theatre.
Harry Von Tilzer the music man, was once an actor. Quite good the old timers say.
Eddie Foy once was a horse shoer.
David Warfield was once a theatre usher in a San Francisco house.
Frank Tinney was once an undertaker.
Henry Chesterfield was once an actor and one of his roles was "Simon Legree" in "Uncle Tom's Cabin."

THINGS TO WORRY ABOUT

All the Broadway ticket speculators were hit badly by the heat wave of last week.

THEATRICAL MYSTERIES No. 21

What has become of all those vaudeville acts that used to bill themselves "The Great" so and so?

And where are the two men banjo acts that used to hit up "Poet and Peasant" and "William Tell" overtures?

STAGE CHARACTERS AND HOW TO KNOW THEM

An ingenue—Lisps and misses cues.
A leading woman—Hogs the action and uses heavy make-up.
A villain—Class A. Wears spats and a mustache.
A farmer—Says "By heck," and wears overalls.
An Englishman—Says "Doncherknow" and looks silly.
A leading man—Acts as if he had a stiff neck from trying to look over the footlights and keep up the action at the same time.
A vamp—One who smokes cigarettes and speaks contralto.
A maid—Wears a white apron and drops dishes for laughs.
A butler—Bow-legged arms and a funny uniform.
A detective—Beetling brows and incisive speech.

DRAMATIC and MUSICAL

"VANITIES OF 1923" EARL CARROLL REVUE GORGEOUS AND BRIGHT

"VANITIES OF 1923," presented by Earl Carroll at the Earl Carroll Theatre, Thursday evening July 5, 1923. Music and lyrics by the producer, dialogue written and staged by William Collier, and dances staged by Sammy Lee. Designs by R. Reid Macguiere; costumes by Paul Adlington.

PRINCIPALS

Peggy Hopkins Joyce, Joe Cook, Jimmy Duffy, Harry Burns, Joe Marx, Fred Renauff, J. Frank Leslie, Sam Hermann, Charles Senna, Fred Rekoma, Al Thomas, Dorothea Neville, Irene Ricardo, Margaret Edwards, Dorothy Knapp, Loretta Marks, Margaret Davies, Gertrude La Monn and Claire Elgin.

Earl Carroll is a persistent young man and when he sets out to do a thing he usually does it. He showed this during the war and he showed it later when a show of his was forced out of a New York Theatre and he made up his mind to have a playhouse of his on. At this theatre of his, on Thursday, July 5, he again showed what persistence would do. He had announced that he was going to put on a revue and immediately trouble started. Equity had its say, scenery and costumes proved difficult to obtain in time for the opening and the announced opening date had to be changed. But this didn't daunt the young producer. He opened up on Thursday night and gave the jaded first-nighters a show they will remember for some time to come. A show that incorporates in its cosmos all the love of line and color that the producer acquired in his youth while touring the Orient plus an infectious freshness and nerve that gave the spectator an impression of being suddenly bathed in the glory of a June morning. And the people who were present at the opening were spectators and not audience, for the performance has more appeal to the visual than to the aural senses.

Scenes are handled delicately, yet surely, the garish lavishness of some of our other Broadway revues being superseded by combinations of grouping and color that soothe rather than startle. One scene, showing a massive flight of steps lighted with the different colors of the spectrum, is a perfect example of taste and artistic knowledge.

Carroll has gone in, a good deal, for the prevalent fashion in choristers and principals on Broadway, the girls in the revue being as decollete as any in the city. However these young women have been chosen with an artist's eye and any lack of apparel is more than compensated by a charming symmetry of form and beauty of face. It speaks well for the American girl and her natural beauty when Carroll can assemble such a bevy of pulchritudinous females after the "Follies," "Passing Show," "Scandals," and other musical shows have had their pick.

Peggy Hopkins Joyce is the central figure among the principals and displays a fortune in jewels and raiment effectively. She is given a song or two which she does indifferently well but as a whole should prove a drawing card, as many want a look at the former "Follies" girl. She takes good naturedly the drolleries that are aimed at her by the various male members of the cast including Joe Cook and the male members of the chorus.

Joe Cook injects into the proceedings the same wise talent that made him a vaudeville favorite and Jimmy Duffy, with his penchant for low comedy, is allotted several funny scenes including the "Insanities of 1923" in which he burlesques a fashion display that has just preceded him.

Irene Ricardo scored distinctly with her Hebrew brand of humor, her song about her horse, "Oh, Pagliacci" being well received but somewhat marred in execution by the efforts of the stage crew to set the next scene. She has several funny scenes with Harry Burns and Charles Senna. The bulk of the singing is carried on by Miss Dorothy Neville, a soprano with a long range but limited volume, and Roy Guisti, a typical European tenor. Among the host of other principals Gertrude Lemmon dances gracefully and J. Frank Leslie is given a few moments before the curtain in which he sings snatches of old favorites in a melancholy voice until yanked off by the manager.

MORE SEATS FOR OPERA HOUSE

The Metropolitan Opera and Real Estate Company, owners of the Metropolitan Opera House, plan to rearrange the orchestra so as to add 200 chairs to the seating capacity of this floor. The change will probably be made before next season.

At the same time that a vote was passed to change the seating arrangement, the company which owns the Metropolitan voted that all brokers and syndicates should be told that the opera house is absolutely not for sale and that there is no use to name a price. George G. Haven, president of the company, said: "The Metropolitan Opera House is not for sale. We have had offers but have not considered them and are not anxious that any more be made."

Persistent rumors that the house was for sale arose when it was noised about that the site would be changed to Seventh avenue and Fifty-first street, now occupied by the car barns, in connection with which project Tex Rickard was mentioned.

EXPLAINS PARIS PLAY PLANS

Clarke Silvernail, who had contracted with the Theatre Femina of Paris to present a series of American plays in French with casts of American actors and who was subsequently sued by the directors of the Paris playhouse, has entered a denial that several of the stars he had announced knew nothing about the project as intimated by the theatre directors.

"I mentioned the names of Miss Peggy Wood, Miss Beverly Sitgreaves, Miss Kay Laurel, Miss Helen Tilden and others," said Mr. Silvernail. "The only one not appearing in my company of those I named was Miss Wood, who expressed regret at not being able to play on account of the condition of her voice. I substituted for Miss Wood, Eva La Gallienne, an equally well known name. I mentioned no others in connection with my venture at any time."

BARON PLAYS FOR LONDON

Henry Baron intends migrating to England shortly, for the purpose of producing two plays which he originally produced in New York. He contemplates producing in London "The Tyranny of Love," by Borto-Riche which he originally presented at the Cort Theatre and "The Rubicon," by Edouard Bourdet of which Baron made the American adaptation which was presented at the Hudson Theatre. Charles Cherry who was co-starred with Estelle Winwood in "The Tyranny of Love" who is now playing in London will be used for his original role in the English presentation.

Baron does not anticipate having any difficulty with the stage censors of London in staging these two plays as he has already furnished them with a copy of the manuscript and they have informed him that there was "nothing" objectionable in the plays.

GEO. M. COHAN RETURNING

George M. Cohan who went to London several weeks ago to attend the opening of "Little Nellie Kelly" and to look over his production of "So This Is London" which is the biggest "smash" of American plays this season in the English metropolis will sail for New York (today) Wednesday, on the S. S. *Majestic*, landing here next Tuesday. Eddie Dunn, Cohan's personal representative, who was called upon at the last minute to go abroad, will return with him.

"NEWCOMERS" OPENED MONDAY

Will Morrisey's Summer revue, "The Newcomers," opened at Atlantic City on Monday evening, July 9. The piece will play engagements in Long Branch and Atlantic City prior to making its Broadway bow at the Apollo Theatre.

The cast includes Al Fields, Frank Gaby, Jim and Betty Morgan, Minta, Durfee, Jack Richardson, Dave Mallon, Mason and Shaw, Jean Granese, Florence Stone, Charles Granese, Helen Spring, Ethelyn Gibson, Irving Fisher, Paisley Noon, Heer and Martin and Tito Flores and Will Morrisey. The latter's individual part in the revue will be that of "compere."

The book and lyrics of "The Newcomers" is the joint efforts of Will Morrisey and Joe Burrows, while the music has been composed by Morrisey, Burrows and Irving Fisher. Morrisey has staged the book and Paisley Noon has done the musical numbers.

LASKA COMEDY REHEARSING

"We've Got to Have Money," the new American comedy by Edward Laska, which the Bohemians, Inc. are producing, went into rehearsal this week under the direction of Bertram Harrison. The piece will open in Long Branch, August 6. The cast is headed by Robert Ames and includes Vivian Tobin, Flora Finch, Louise Segal, Charlotte Osgood, J. E. Walsh, Milton Nobles, Jr., Doris Marquette, R. M. D'Angelo, Emanuel Alexander, and Joseph Gramby. After a short preliminary road tour the piece will be brought in for a run on Broadway.

EXPLOITING "THE FOOL"

Miss Helen McVicker has been placed in charge of the National Exploitation Department which was recently formed by Channing Pollock and Arch Selwyn for the purpose of giving nation-wide publicity to Pollock's play "The Fool." Miss McVicker is said to have a mailing list of more than 10,000 newspapers in the United States and Canada and in addition to this work she is carrying on an appeal to the public through the circulation of the churches and schools.

PEMBERTON WITH WM. HARRIS

Murdock Pemberton, formerly press agent of the Hippodrome has been appointed general press agent for the William Harris, Jr., enterprises and will remain in New York this season to handle the exploitation of John Drinkwater's play "Robert E. Lee" and "In Love With Love," which Harris will produce early next season. Arba Blodgett who handled the Harris publicity in New York this season will go on tour ahead of one of the Harris road shows.

"TIN GODS" NEW M'GUIRE PLAY

The first of the three plays by William Anthony McGuire which Sam H. Harris will produce this season is entitled "Tin Gods" and will receive its initial performance at Asbury park on August 6th. The second to be produced will be the comedy "Jack in the Pulpit" which will go into rehearsal about Oct. 1st. The third play which is also a comedy unnamed will be produced early in January.

POLLOCK TO LECTURE

CHICAGO, July 7.—Chaning Pollock will boost the engagement of "The Fool" at the Selwyn opening Labor Day by making a personal appearance out this way lecturing in and around Chicago. His topics will have have to do mainly with the drama.

SELWYN TO SEE "SUCCESS"

Edgar Selwyn sailed on Saturday on the *Homeric* for London to witness the production of "Success" at the Haymarket theatre, which the Selwyns have acquired for American production.

LYN HARDING TELLS OF LONDON SLUMP

A readjustment of economic conditions is responsible for the dismal theatrical season in London, according to Lyn Harding, the English actor, who arrived from abroad last week to appear in a new Cosmopolitan film production in which Marion Davies is to be featured. Mr. Harding continued:

"The lack of support from regular patrons, I believe, has been the cause of the great losses by producers of legitimate drama. The old patrons do not stay away from lack of interest but because they no longer have the income they formerly enjoyed. The attendance at first nights is but a fraction of what it formerly was. First nighters these days come to first night performances more to be seen than to see. They attend because the flippant younger generation considers it the "toffy" thing to do.

"I have noticed with great interest the growth of the little theatre movement in the United States and feel that members of these groups are accomplishing much more in the development of a proper sense in theatrical values than all the drama leagues combined, whose only apparent purpose is to usurp the power of the critics."

"LADY OF THE ROSE" TOURING

LONDON, July 9.—"The Lady of the Rose" opens its tour at the Hippodrome, Golders Green, next Monday night and will then continue on an itinerary which includes Belfast, Dublin, Blackpool, Glasgow, Edinburgh, Newcastle, Sunderland, Leeds, Nottingham, Birmingham, Bristol, Cardiff, Manchester, Liverpool, Bradford, Sheffield and Stratford.

In the cast are Huntley Wright, Harry Welchman, Leonard Mackay, George Vollaire, Eileen Evelyn, Joan Lockton and Wynne Bronte. Lewis Oliver is general manager of the company and G. W. Barnes advance manager.

"TANCRED" FOR KINGSWAY

LONDON, July 9.—"Tancred" an adaptation by Edith Millbank of Disraeli's book by the same name will be produced at the Kingsway theatre by Mr. Paul Davidson on July 16. The play is in a prologue and three acts, the scene of the prologue being White's Club in London and the other three acts being located in Jerusalem. In the cast will be Charles Carson, Orlando Barnett, Miss Joy Chatwyn and Miss Hensil Raeburn. M. J. Landa will assist Davidson in making the production. Davidson was responsible for the season of the Yiddish players at the Scala theatre.

"POPPY" REHEARSALS START

"Poppy," the new musical comedy in which Madge Kennedy is to be starred by Philip Goodman, went into rehearsal this week. The piece will open in Long Branch, August 6 and after playing engagements in Asbury Park and Atlantic City, will settle down at the Apollo Theatre, New York, for a run.

"JANE" NEW MUSICAL SHOW

"Jane," a new musical comedy, with book and lyrics by Harry C. Greene and music by Charles Smith, will be given an early fall presentation by a newly incorporated producing firm of which the authors are the managing directors. The piece is an elaborated version of the vaudeville act, "Reel Dreams."

CASTING AT A STANDSTILL

Casting for dramatic and musical comedy productions was at an absolute standstill last week due to the holiday. Chamberlain Brown who operates a casting department at 227 West 45th Street has closed that office for a two week period on account of the dearth of business and will not reopen it until next Monday.

Tess Sherman has signed with the Tom Brown act for next season.

Dan Dody is producing numbers for Vincent Lopez' vaudeville offering.

Al Raymond has been routed over the Loew circuit and opened last week.

Warren Jones, of Keith's Chicago office, is visiting New York this week.

Hilton and Dailey, a new sister act, will open on the Keith time this week.

Willie Behrens, ventriloquist, has been routed over the Pantages Circuit.

Jules Levy is in charge of the Lannin orchestra at Roseland during the Summer.

Sylvia Wallick, secretary to Harry Walker, returned from her vacation last week.

Fred Vallani, of the Vallani Brothers, was married on June 20th to Theresa Baroni.

Harold Foster and **Grace Carlisle** were married to each other in Brooklyn last week.

Simmonds and **West** are to be featured in a new act Dawson and Oliver are producing.

William Demarest and **Estelle Collette** left on Monday for a five weeks' fishing trip.

Nina and **Winnie** have been added to the new revue at the Parisienne, Monticello, N. Y.

Violet Buckley has been signed by William K. Wells for the new edition of "Bubble-Bubble."

Margaret King, vaudeville actress, is spending the summer with her parents in Willard, Ohio.

Billy Lorraine, formerly of Burns and Lorraine, is now doing a single act, assisted by a pianist.

Harry Sullivan and **Johnny Orto** have been routed over the Fox time in their new comedy, "Pals."

Olive Tell has succeeded Wanda Lyon as leading woman with the Lyceum Players, Rochester.

George and **Lillian Mitchell** returned from England two weeks ago and have opened on the Keith time.

Piatov and **Natalie** have been engaged for a six weeks tour of the Balaban and Katz motion picture houses.

O'Hanlon and **Zambroni** are playing four weeks in London and will then return to play the Keith time.

Tommy Lyman will shortly return to vaudeville in a new singing act. He will carry his own accompanist.

Eva Clark has replaced Mary Lewis in "Ziegfeld Follies," the latter having withdrawn to enter grand opera.

Frank Lynch and the **Kellar Sisters** have joined the touring show of the National Vaudeville Artists Club.

Julian Eltinge is laying off for a few weeks during which time he will vacation with his family in Los Angeles.

Dedette Tremaine, late of Shubert Vaudeville, is now playing principal roles for the Christie Cabine pictures.

Harry Pearl, manager of The Clover Gardens, is spending his vacation at the home of his parents in Springfield, Il.

ABOUT YOU! AND YOU!! AND YOU!!!

Appel and **Frank,** sister team, opened with Johnny Elliott's act, Johnny Elliott and Girls, now playing Amalgamated time.

Richard Bold has recovered from his recent illness and has resumed his role in George White's "Scandals," at the Globe.

Nanine and **De Fay,** dancing team, have been added to the cast of the Harry Walker Revue at Bongiovanni's, Pittsburgh.

Dolly Kay is headlining this week at Loew's State, New York. She recently returned from a tour of the Orpheum circuit.

Stanley Sharpe, who has been in Chicago managing the "Dancing Girl," is back in New York at the Winter Garden.

Lillian Kemble Cooper has been engaged for the leading feminine role in "The Camel's Back," by Somerset Maugham.

Lynn and Lockwood have dissolved their vaudeville partnership, Monroe Lockwood going into the cast of a new production.

Leland Mattison has been signed for the juvenile role in Henry Bellit's tabloid musical comedy, "So This Is Broadway."

Joe Henry announces that Larry Dehler's "Artists of Syncopation" will be known in the future as the "Arabians."

Ruth Glanville and **Hal Sanders** have completed a tour of the Orpheum circuit and are coming East to play the Keith time.

Burton and **Foley** have been added to the cast of "Seven O'Hearts," the Phil Taylor tabloid now touring through Long Island.

Babbette Bucey and **George Burnette** are rehearsing a new act, "On The Roof," in which they will shortly appear in vaudeville.

Sue McManamy will have a prominent role in the forthcoming presentation of Myron Fagan's new melodrama, "Thumbs Down."

Marion Harris opened last week at the Club Royale, Los Angeles, as a special attraction. She is doing her usual singing act.

Denman Maley has been signed for the forthcoming edition of "Greenwich Village Follies," which will shortly be placed in rehearsal.

Harold Hervia has secured the Canadian rights to "Abie's Irish Rose," and opened a company in the piece at the Orpheum, Montreal.

Tom Wise has written a book telling of his forty years' experience on the stage. It will be published next season by a New York firm.

Mrs. Gene Hughes will shelve her own vaudeville vehicle to appear in the tabloid edition of "The Torch Bearers" next season.

Arthur Morton, well known in Brooklyn stock circles, will shortly invade vaudeville in a new dramatic playlet, "The Unwritten Law."

Helen LaVone, Ina Hayward and **Florence Morrison,** have been added to the cast of the forthcoming production of "Fashions of 1924."

"Doc" Baker is preparing a new act for next season, having discarded "Flashes" after appearing in that vehicle for three seasons.

Madelyn La Verne has withdrawn from the cast of Will Morrisey's revue, "The Newcomers," and will be featured in a new production act.

Ina Hayward has been signed for Alexander Leftwich's new revue, "Fashions of 1924," being readied for a run at the Lyceum Theatre.

Ann Hollister has been added to the cast of "Adam's Apple," the new comedy which will shortly make its bow at the Longacre Theatre.

Nancy Kennedy, of Lehr and Kennedy, has been engaged for the new "Ted Lewis Frolic." She will use the name of Nancy Deckert.

Vera Michelena, and her husband, **Fred Hillebrand,** are preparing a new comedy skit for vaudeville in which they expect to open soon.

Alberta Love is to be featured in a new tabloid musical comedy, "June Time," which will shortly be shown in the local vaudeville houses.

Tuder Cameron and **Eddie Hill** have combined in a new act in which they have been booked over the Orpheum circuit beginning in October.

Winchell Smith is re-writing "The Wheel," for the purpose of adding more love interest to the play, which was seen in New York last season.

Pola Negri has been forced to stop her film work for the time being due to an injury to her right eye received while filming a new Spanish picture.

Eleanor Painter with her husband **Louis Graveure,** the baritone, left last week for San Francisco, where he will conduct a master class of singing.

Beatrice and **Marcella Swanson,** who recently closed with "Dew Drop Inn," have sailed for London to fulfil an engagement there in a current revue.

Nancy Deckert is the latest addition to the list of principals of "Ted Lewis' Frolics," which will open cold at the Shubert Theatre, Boston, August 4.

Billy Jerome is writing in comedy business for the Gallagher and Shean picture "Around New York," which is being done by the Fox Film Company.

Willie Ritchie, ex-lightweight champion, opened on Monday at Orpheum Theatre, Oakland, in a full stage act in which he will tour the Orpheum circuit.

"Jazzbo" Julian, ethiopian entertainer, has been added to the new revue, "Greenwich Village Revels," at Joe Woods' Blue Goose Inn, Greenwich Village.

Bert Hall, the musical comedy juvenile, has formed a vaudeville alliance with Jim Oaks. The team have been routed over the Prictor time, offering a singing act.

Bert Lewis and **De Haven and Nice** have been engaged for the revue at the Palais Royal in Atlantic City, in which Roscoe "Fatty" Arbuckle is to be featured.

Rosamond Whiteside, daughter of Walker Whiteside, sailed for Europe last week, where she will complete her music studies preparatory to entering grand opera.

Marie Andre appeared as a solo dancer in connection with the motion picture entertainment at the Rivoli Theatre, last week, placed through Harry Walker.

Elias Wenstock, assistant to Jules Murray, general booking manager for the Shubert Circuit of theatres is spending a two weeks' vacation in northeastern Canada.

Frank Henderson, who has been in stock this season, will shortly return to vaudeville in a dramatic playlet, "Man to Man," which was used some years ago by Frank Keenan.

Arnold Daly has been added to the cast of "Fashions of 1924" which opens at the Lyceum Theatre on Monday evening, July 16th. This is Mr. Daly's first appearance in a revue.

Irene Delroy, formerly with Tom Patricola in Keith vaudeville and more recently of a Shubert unit, has been engaged for the next edition of the "Greenwich Village Follies."

Bert Farrell and **Bess Hardy,** who appeared in one of the road companies of "Irene" last season, will shortly return to vaudeville in their serio-comic playlet, "Batting For Cupid."

Edna Maggard has been signed for "The Gingham Girl," which will open its road tour in Chicago on Labor Day. Jack Maggard, Edna's husband, will be property man with the show.

Oscar Shaw, whose last metropolitan appearance was made in "Good Morning, Dearie," has been signed for another Dillingham musical comedy to be produced in the early autumn.

Joseph Schildkraut has been engaged to appear as leading man for Norma Talmadge in a First National picture entitled, "Dust of Desire," which will follow "Ashes of Vengeance."

Frank Thomas, Paul Nicholson and **Edward Ellis** have been signed to appear in support of Mary Ryan in "Red Light Annie," which A. H. Woods has taken over from Sam H. Harris.

Millie Butterfield has been engaged by the Selwyns and Phillip Goodman to support Madge Kennedy in "Poppy" the new musical comedy which opens at the Apollo Theatre, N. Y., on August 20.

Ethel Howard, ingenue prima donna with Barney Gerard's "Follies of the Day" has been added to the cast of Will Morrissey's "Newcomers," which comes to the Apollo Theatre early in August.

Charles Waldron is pinch hitting for Harry Brown in "The Fool," at the Times Square Theatre, the latter having declared a vacation for himself. Brown will return to the company in a few weeks.

Kenneth Lawrence, formerly a vaudeville performer but now in charge of the scenario department for Wentworth, is recovering from a nervous breakdown which incapacitated him for about two weeks.

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THE GREAT, GRAND MAMMY OF ALL MAMMY SONGS

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The hit pickers picked it. We just had to follow

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A peculiar twist in the rhythm does the trick.
It's a nifty
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It's a hot.

Singers—Dancers—Hear It Now

Knovelty Kn

Cut Yourself ie

And Make Yof

They're I It

By B es

HELLO—HE HE

Hi-Le H

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Laugh pr pat

By Eugene We ra S

"You can't go wrong with any 'FEIST' song"

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LONDON, W. C. 2, ENGLAND—136 Charing C STRA

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MELODY LANE

MUSIC MEN PLAN BIG BUSINESS SHAKE UP FOR COMING SEASON

General Drop in Music Sales and Decrease in Mechanical Royalty Earnings With Operating Expenses Increased Several Hundred Per Cent Publishers Are Forced to Consider New Policies

Confronted with the inexorable fact that during the past few years, the general sales of sheet music has dropped fifty per cent., that mechanical royalties are gradually decreasing, and that overhead expenses during the same period has increased three hundred per cent., several of the larger publishers are considering a general shake-up next season in their methods of doing business and are seeking some sort of a remedy for the lowest ebb in the sale of sheet music since the industry began. That the retail price of music has also increased is of little help, since, according to publishers, music is not selling, except in the cases of big hits, and songs that have been backed by costly exploitation.

Reasons for the slump as given by different publishers vary according to the size of his music house, catalogue, and "nut" he has to carry. The smaller and intermediate sized publishers, claim that there should be some ten cent music put out by the big houses and if the song was of such hit proportions to warrant it, boost the price of the good song to the 25 or 30-cent rate. These same publishers also say that the music industry lost a fortune when the S. H. Kress, chain store account and the Woolworth stores took some 1,000 music counters out of the business and about 2,500 girls who formerly offered songs in these stores.

Other music men believe that too many poor songs have been put upon the market by small firms who never honestly went out and created a demand for the song and so give the man whose counter was loaded with music to sell some of it. Mechanical statements have fallen because, many small firms have gone into the business with some sort of a novelty that put them over with the mechanical companies, with the result that such releases displaced numbers in the catalogue of the old established firms. And again, a phonograph record with two numbers can be bought for the price of one good song for the piano, is the reason advanced by others.

Altogether too much competition, with too many songs of all kinds, is still another reason in the opinion of one of the best known traveling men who said that there are not enough bins in the biggest music store in the United States to display every popular song that is published by recognized concerns. This, he said, does not apply to old songs but the average current catalogue. Careless salesmen, who want to make a showing on each trip, are also blamed by the traveling man for the inaction of dealers. These salesmen who do not do so well with certain accounts, overload another store who has faith in them, when the salesman knows that he should never sell more to any man than he can get rid of. This making up on one account what is lost by another gets the dealer in wrong and only results in a good showing for the salesman, and reacts disastrously to the whole industry.

"The Song is the Thing," says another old time publisher who is head of one of the biggest concerns in the country and who points out that money has and is being made by the man with the good song and no killing overhead expenses. In proof of this he started with the time Tell Taylor came from the middle west with his song "Down by the Old Mill Stream" and cleaned up, down to the present when the Dixon-Lane Music Company of St. Louis went from town to town plugging their "Call Me Back Pal O'Mine" until the sales have now reached the 1,200,000 mark and large mechanical firms had to put the number out. He mentioned the small staff that Fred Fisher had to put "Chicago" over.

Ager, Yellen & Bornstein, had few men on the staff when "Lovin' Sam" happened, and the firm was brand new.

One of the best known publishers in the business, who admits that it costs him close to $3,000 to turn the key in the door each day in the week, claims that he is making money regularly, but that songs have to be plugged consistently and at a tremendous professional department overhead. The radio may be hurting the sales of records, he said, and mechanical statements may be suffering as a result, but that medium of exploitation is in his opinion the best and cheapest way of testing the possibilities of a song and putting it at once before the public. Having the song sung to people is still a fine way of plugging the song, and before the movie houses took offence at being charged for performing music for profit, they would make it possible for a plugger with slides to make several houses in a few hours. But now, the movie man has to be a publisher's brother-in-law or something like that, before he will let a plugger use the house. Once upon a time pluggers, piano players could be had from as low as twelve dollars a week for afternoons or evenings up to twenty-five and thirty dollars for the best men. When a certain professional department manager received the sum of $75.00 per week, in the beginning of the high salary era, the entire trade was talking about it, for he was the only one getting so much money for the job, explained the big publisher. Now a professional manager, in his employ like many others, is getting a salary far in excess of $175.00 per week, and good music salesmen get $100.00 or more, and want 20 per cent. commissions on sales. Any kind of singer or piano player gets around sixty dollars per week, not to mention other high costs. This is the reason for the hard times experienced by some of the larger publishing houses.

Other reasons are advanced by music men, who are considering some sort of a move to help business conditions next fall. Some of them will endeavor to have a limit put on the number of songs put out by a house and also make it necessary for the house to go through with a song instead of merely trying them and leaving the copies on the dealer's shelf.

DELLON OPENS OFFICE

Harold Dellon, has gone into the music publishing business on his own, under the name of the Harold Dellon Music Company, with offices in the new building at 148 West 46th street, which is fast being occupied by several other new publishers. Dellon is well known, to the trade having been connected for many years with various firms. His first song at present is a waltz by himself and Walter Hirsch, and a fox-trot jazz song is in preparation.

SONGWRITER'S WIFE WINS DECREE

Mrs. Louise Pease, wife of Harry Pease, the songwriter was granted a separation from her husband last week by Supreme Court Justice Morschauser at White Plains.

The couple were married in 1910 and have a son ten years old. Pease was ordered to pay alimony of $20 a week.

SONGWRITERS OUTING JULY 15

The Songwriters are preparing to attend in force, their first annual outing and clambake at Duer's Casino, Whitestone Landing, L. I., on next Sunday, July 15. Theodore Morse is chairman of the Outing Committee and tickets may be obtained from most any of the members at $5.00 each which includes transportation by buses from 48th street and Seventh avenue at 10:30 A. M. Many features will be put on in addition to the regulation Rhode Island Clambake which is conceded to be the best obtainable in this vicinity.

A special menu which is also reproduced on the cards and posters advertising the occasion, is one of the funniest things ever written in connection with the music business and includes the following laughs:

Special Menu

You've got to take the Bitner's with the Keits.

Bernsteamed Clambs. Soups—Mark's Turtle, Chicken Gumble, Bornstein's Bullion.

Fried Fisher. Hot Kornheiser on Cob. Stake Jolson. Goodman's Noodles and Shad Rose. Maurice Abraham's and Hard Boiled Agers. Ted Snyder's Ketchup.

Vegetables—Lettuce Collect, Leo Wood's Salary, Beilin's Hot Potatoes. Hot Rolls, Connorized or Q. R. S.

Desserts—Ice Cold Water (son) Melon. I Scream at Royalty Time. Pace and Handy chocolate pudding. Song Writer's Whine, Publishers' Biers, Mechanical Cheese and Wise Crackers, Publisher's Weak Royal-Tea, Berlin Hot Coffee.

Milk Supplied by Remick's Contented Cows, Beer Supplied by Waterson's Discontented Horses.

Sherman Clay Pipes, Richmond Cut-Plug. Harms-Less Boosey. No Admission Wit-Marks.

MUSIC MEN IN NEW OFFICES

Several new publishers and others have taken offices in the new building at 148-50 West 46th street, which now houses such new concerns as the Artists Music Publishing Company, Inc.; the Olman Music Company; the Harold Dellon Music Company, and other new firms. The lower floors of the building will be occupied shortly by one of the big publishing concerns, which is now preparing to move over.

BIG BOOST FOR MILLS' SONG

Roy Moulton, in last Saturday's, Evening Mail, gave the Jack Mills, Inc., song "Hey! You want any Codfish, We've only Got Mack'rell Today" a tremendous plug when he made the title the subject of his daily two column feature story on the back page. The circulation of the Mail in the Times Square district went up over a thousand copies, the Mills concern buying that many to distribute among the trade.

GILLEN OPENS OFFICE

Frank Gillen has left the professional department staff of Harms, Inc., and formed a partnership with Ted Reilly, for the purpose of producing and doing a general theatrical business, with offices at 49 West 48th street. In addition to writing the music, etc., for the various revues the firm has contracted to produce, Gillen will also do harmony and quartet arrangements for the trade.

ISRAEL WITH JACK SNYDER

Harry Israel is now professional department manager of the Jack Snyder music company, succeeding Al Livsey. Mr. Israel was formerly connected with the Joe Morris Music Company.

HARRY YORKE IN CANADA

Harry Yorke, mechanical man for M. Witmark & Sons, left last week on an extended vacation which he is spending at Ottawa, and other parts of Canada, of which country he is a native.

THE WITMARK OPENING

M. Witmark & Sons formally opened their new home at 1650 Broadway, at 51st street, on Tuesday, a steady stream of visitors composed of theatrical people, publishers and others, arriving to congratulate members of the firm and their staff, and inspect the new offices, studio and warerooms which are one of the most up-to-date in the city.

The firm has a fifteen-year lease on both the fifth and sixth floors of the building and occupy about 14,000 square feet of space. Previous to the opening of the new offices they were located in West 37th street for over twenty years. The professional department was for the past seven years located next to the Palace Theatre and the band and orchestra department at 1658 Broadway, but now all departments are consolidated in either one of the two floors.

Everything has been fitted up and put on a basis of efficiency and convenience with no expense spared. The executive offices are on the fifth floor as well as the studios, mechanical, concert, commissary and sales department. The studios especially are ventilated in the most modern style well suited for hot weather. The band and orchestra department, shipping, arranging, library and other such branches are on the sixth floor, all of which is expertly laid out and fireproof.

MUSIC GIRL DIES SUDDENLY

Miss Viola Thompson, of the office staff of the Music Publishers' Protective Association, and American Society of Composers, Authors and Publishers, died Saturday morning at a hospital in Larchmont, N. Y., where she had been removed a few days earlier, suffering from blood poisoning, which resulted from an infected insect bite on the side of her face. Miss Thompson is believed to have neglected the insect bite due to the fact that she did not use medicines as a rule, and was a Christian Scientist. The little red mark was first noticed by Miss Thompson's friends a week ago and gradually grew worse, so that she had to leave for her home in Larchmont shortly after arriving at the office one day.

Familiarly known as "Tommy" to her friends which included most all of the publishers and writers who had occasion to visit the offices, Miss Thompson was unusually popular, due to her politeness, ready smile and cheerfulness. She was to be married next September. On Monday all of the members of the staff of the M. P. P. A., and A. S. C. A. & P., E. C. Mills, and J. C. Rosenthal, went to Larchmont to attend the funeral services.

NEW SHERWOOD RELEASES

The Sherwood Music Company which was recently formed by Vincent E. Sherwood, formerly Eastern manager for the McKinley Music Company, announces two new songs for the first numbers in its catalogue, both of which will be widely exploited shortly. One of the songs is a fox-trot tune by Walter C. Johnson entitled "I'm Still In Love With You" and the other is a waltz ballad entitled "When You're Tired of Calling Me Sweetheart (You Can Always Call Me Pal)" by Earl Johnson.

DAVIS BACK IN DENVER

Cleveland Davis, Western representative of Richmond-Robbins, Inc., is again located at his headquarters in Denver, Colorado, after spending several months exploiting the concern's catalogue on the Coast.

SHIVERICK WITH HARMS

Eddie Shiverick has severed his connections with Jerome H. Remick & Co., and is now in the professional department of Harms, Inc.

BURLESQUE

NEWS BUREAU ADDS NEW FEATURES

WILL HANDLE LOBBY PHOTOS

The News Bureau of the Columbia Amusement Company has added another important branch to its duties for the coming season. They will handle the photos for lobby display hereafter in addition to the press matter and newspaper work.

Walter K. Hill, who is in charge of this work has notified all producers that he must have plenty of photographs of the shows during rehearsals, both individuals and flashlights.

He will send enough photos to each house for lobby display four weeks in advance. When the show has played the house the manager of the house will return all the photos to Hill who will then send them on ahead. It is up to the manager of the house to see that these photos are kept in first class condition, to be used again. If they are dirty or unfit for use, the matter will be called to the attention of the general manager of the circuit.

Each show manager will be called upon to furnish the press department with twenty-five double column cuts and fifty single column cuts, also two hundred and fifty photos for the newspapers.

For lobby display they must furnish two hundred, eight by ten photos and one hundred, eleven by fourteen.

Below is a copy of a letter sent to all show managers dated July 6th by General Manager Sam A. Scribner:—

Dear Sir:

The matter of photographs for lobby and newspaper has come to be of such great importance in advertising all classes of theatrical entertainments, that we have given thought to the situation and write this letter for the special attention of producers.

The News Bureau has discovered on close investigation that the producers who have furnished proper pictures have received publicity in theatrical layouts around the circuit in as liberal proportion as any other class of entertainment. Newspaper men have no objection to using photographs of Columbia players providing they are good photographs adapted to newspaper use.

It has further been disclosed that where producers have not furnished the News Bureau with good, sharp pictures, on light or neutral background, properly posed with a view to artistic value, that these pictures did not get into the newspapers. In short, it is the photograph itself and the good looks of the subject combined with artistic photography that gets pictures in newspapers.

We know from our own experience with different photographers, that one of the reasons we have had careless and indifferent photographs, is that the rush of business in photograph gallery during the summer, has prevented sufficient care being given to posing our subjects. With all classes of theatrical managers and players demanding their photographs within a few weeks before the season opens, there must necessarily be a degree of haste and lax interest in turning out the product.

We have secured from the Koch Studio, 223 West 46th Street, an agreement that they will give first preference in posing individuals and groups for Columbia attractions. Their studio is just off Broadway on the ground floor and they have put in special equipment and increased dressing room facilities for the special purpose of accommodating our producers and their players.

They promise that first preference shall be given to our work and have arranged to practically turn over their studio to accommodate our business. We are confident you will get from them a better grade of photography than ever has been shown in Columbia lobbies or in newspapers for Columbia attractions, and we strongly recommend our producers to consider the Koch Studio for their work.

Yours very truly,

SAM A. SCRIBNER.

Secretary and General Manager.

B. P. M. A. REQUESTS GRANTED

It seems that the officials of the Columbia Amusement Company are looking with favor on the many requests made by the newly formed Burlesque Producing Managers' Association, in regards to terms and conditions for the coming season.

The sliding scale of percentage which runs from fifty-five to seventy percent will go into effect at most of the houses and will be based entirely on the amount of the business the shows will do.

Another fine point which has been practically agreed upon is the protection of shows playing a new or try out town which may be a loser. Say for instance that a new town is tried out and three shows play it, each show losing money in that town. It is then dropped by the circuit, a pool will be formed by the other show owners, each owner will pay prorata his share to make up the actual loss of these shows.

There will be no cheating by owners in placing the very best shows they possibly can produce, as a committee of two appointed by the Burlesque Producing Managers' Association will co-operate with two men appointed by the Columbia Amusement Company to see that the shows are right.

Sam Scribner is quoted as saying that any of the producers who do not put on a good show, will not have a franchise the following season. It will be remembered that the franchises run out this season, to be renewed the following season for five years.

The railroad pool will remain in effect and the shows will be given their fare to the regular opening point, it making no difference what preliminary time they have. If a show opens on the regular time say at Chicago and should book in St. Louis as an extra week, they will receive the amount of the fare to Chicago only. The same thing happens if the show is booked in a week or so on its way to Chicago, then the amount of the fare to Chicago will be allowed just the same.

A suggestion has been made that Barney Gerard and George Dresselhouse be appointed a committee of two to handle this "pool."

BABE KIMBAL BACK FROM EUROPE

READING, Pa., July 1.—Babe Kimbal, last year with "Folly Town," returned from a three months' tour of Europe and as soon as the boat landed she boarded a train for Reading, Pa., to visit Mrs. Ed Mign Daly for 10 days. Miss Kimbal spent two months in Athens, Greece, studying the museums, art galleries, and exploring the ruins of ancient Greece.

WRITING SHOW NUMBERS

Hughy Schubert, song writer and musical director, has contracted to write the special music for all of Hurtig & Seamons shows on the Columbia Circuit this season; also for Harry Hastings' "Silk Stocking Revue" and Sid Williams' "Radio Girls." He is also writing special music for several musical revues for the John E. Coutts Circuit.

BETTY BURROUGHS SIGNS

Betty Burroughs, has signed with Lew Talbot for his "Wine, Woman and Song" Company for next season. Miss Burroughs was soubrette with the "Beauty Revue" last season.

SPLIT WEEKS HOLDING UP ROUTES

WILL BE ADJUSTED THIS WEEK

Much trouble is being experienced by the officials of the Columbia Amusement Company in setting its route for the coming season, consequently the franchise holders are still in the dark as to where and when they will open this season.

The trouble seems to lay in the placing of new houses on the split weeks. For instance the contracts are in the office of the Columbia Circuit for three days at Niagara Falls, which is to split with Hamilton. These contracts have not been returned to the manager of the Niagara Falls house O. K. because the management of the Hamilton house has not sent his contracts in to the Columbia Circuit. These are expected early this week, when the week in question will be set.

The shows are supposed to play Syracuse for three days but the other three days have not been set.

Bayonne was to play the Columbia Circuit attractions for the first three days of the week splitting with Trenton, but due to the fact that the new half million dollar theatre the Strand theatre people are building in that city will not ready until late in the Fall, they have cancelled the Columbia shows. The circuit is now trying to fill these three days in somewhere else.

Columbus will play the Columbia Circuit shows for three days, this town will split with Wheeling, where the shows will play the first half.

Waterbury will be on the circuit, the shows playing the Poli house that city for three days splitting with the Poli house in Bridgeport.

It is expected that by the middle of this week all the towns will be set and that the routes will be released to the show owners and then the call for rehearsals will appear.

"BOSTONIANS" CAST FILLED

The cast for Chas. Waldron's "Bostonians" will include Scotty Friedell, Ernie Mack, Gene Schuller, Jack Cameran, Leo Lee, Mildred Cecil, Cecil McCann and Anita Pynes. Executive staff: Jack Singer, manager; Ben Bergman, musical director; William LaTort, carpenter; Dick Muller, electrician and Chas. Weinheimer, property man.

CANSINOS FOR "VILLAGE FOLLIES"

The Cansinos have been signed for the forthcoming fifth annual edition of "Greenwich Village Follies," which opens at the Shubert Theatre the latter part of next month. This will be their first appearance in a production for several years. They are now concluding their vaudeville route prior to beginning rehearsals for the revue.

"FOLLIES OF THE DAY" PARTY

The Lamb Skin Masonic Organization will give a dinner and a theatre party to Dr. Chas. Greenburger, July 16. The theatre party, one hundred and twenty-five, will attend the night performance of Barney Gerard's "Follies of the Day" at the Columbia next Monday evening.

FOX DOING COMEDY ACT

Eddie Fox is now working in vaudeville doing a comedy act, under the name of Fox and Miller. Alf Wilton is handling the act. They are playing the Keith Time in the East.

"BATHING BEAUTIES" CAST

The roster of Rube Bernstein's "Bathing Beauties" on the Columbia Circuit includes Jack Hunt, Clyde Bates, Chas. Mason Aaron and Kelly, Vinnie Phillips, Dottie Leighton and Katherine Adolph. Executive staff is composed of Irving Becker, manager; Bernie Hart, musical director; Dick Simmons, carpenter; Fred Stanley, property man and Eddie Brennan, electrician.

"FOLLIES OF DAY" OPENS SAT'DAY

The "Follies of the Day" will open for its Columbia Summer "run" this Saturday with the following cast: Tommy "Bozo" Snyder, Sam Green, Gertrude Hayes, Jr., Harry Seymour, Beatrice Tracy, Hunter, Cole and Hunter, John B. Williams, Bert Matthews, Beth Clark, Dawson's Seven Harmonists, Lou and Georgia, James Tanner and Bob Trovler.

"BREEZY TIMES" ROSTER

The roster of J. Herbert Mack's "Breezy Times" includes Chas. "Tramp" McNally, George Leon, Fred Reeb, Don Trent, Billy Greedon, Sidney Taye, Evelyn Cunningham, Carrie Allen and Edith Murray. Executive staff: Frank McAleer, manager; Jack Fay, agent; Tommy Dillon, carpenter; James Lawler, electrician and Frank Marchant, property man.

TALBOT SHOW ROSTER

Roster of Lew Talbot's "Wine, Woman and Song" will be Bert Bertrand, Harry S. LaVan, Nate Busby, Jimmie Walters, Otto Johnson, Frank Kebble, Gertrude Ralston, Betty Burroughs, Viola Spaeth and Alice Smith. Lew Talbot, manager and Rube Benson, agent.

"BUBBLE BUBBLE" CAST

The cast so far engaged for Billy K. Wells' "Bubble Bubble" includes Ann Clifton, Betty Weber, Ruth Rosemond, Violet Buckley, Billy Browning, George Campbell and Joe Nelson. Billy Hexter will be the manager.

ACT RETURNS TO BURLESQUE

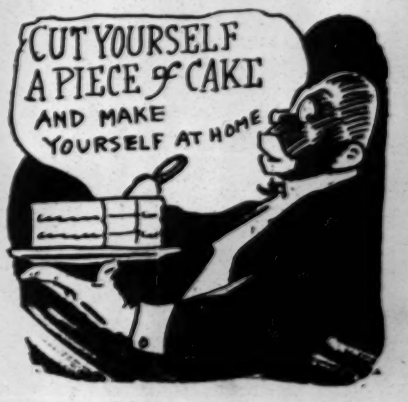
Ray Rattach and Fern Miller will return to burlesque next season. They have signed with Joe Levitts "Giggles." This act has been playing vaudeville and appeared in pictures on the Coast the past four years.

ABBOTT GETS THE CRITERION

Harry Abbott, Jr., of Buffalo, has taken over the Criterion Theatre, that city, and will book independent attractions. "Barney Google" is booked for Labor Day week at the house.

SIGNS EDGAR BIXLEY

"Beef Trust" Billy Watson, has signed Edgar Bixley and Clarence Wilbur to assist him in the comedy line for his show on the Columbia Circuit next season.



COMMENCING NEXT WEEK

and issuing Saturday, July 21

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

will be entirely devoted to

OUT DOOR AMUSEMENTS

"Clipper," under the new direction, will include in its news columns all manner of entertainment which may be classed as of the out doors.

The "Clipper" in reverting to the field of its earliest years will pursue a policy of presenting the news, only, in a straightforward impartial manner.

In form the "Clipper" will resemble "Variety" as of the present, five columns wide.

The retail sale price of the "Clipper" will remain unchanged, 15 cents single copy; $5 annual subscription; $6 Foreign (including Canada).

On and after this date the offices of the "Clipper" will be,

New York
154 West 46th St.

Chicago
State-Lake Theatre Bldg.
Hal Halperin in charge

London
8 St. Martin's Place,
Trafalgar Square
Joshua Lowe in charge

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of July 16, 1923

NEW YORK CITY

Palace—Great Leon—Fenton & Fields—White Sisters—Vincent Lopez—Theatre Grotesque—Elizabeth Brice—Bert Hughes & Co.

Riverside—Tom Burke—Jim McWilliams—Butler & Parker—Emma Carus—Sheldon, Ballyntine & Heft—Ford & Price.

Fifth Avenue (First Half)—Harry Puck—Moody & Duncan—McKay & Ardine. (Second Half)—Zelda Santley—Franklin Charles & Co.

81st Street—Cosmopolitan Trio—Bob Albright.

BROOKLYN, N. Y.

Orpheum—Pepita Granados—Laura Ormsby & Co.—Ted Lewis & Co.—Harry J. Conley.

Bushwick—Lillian Shaw—Miller & Frears—Rule & O'Brien—Al Stryker.

Greenpoint (First Half)—Hilton & Daley—Bob Hall—The Diamonds. (Second Half)—Brady & Mahoney—Moody & Duncan—Al Tucker & Band.

Prospect (First Half)—Zelda Santley—Runaway Four. (Second Half)—Geo. Lyons—Wm. Kent & Co.

Columbia—Far Rockaway (Second Half)—Seven Arabian Knights—Patricola—Deagon & Mack—Harry Holman & Co.

ATLANTIC CITY, N. J.

Keith's—Harvard, Winifred & Bruce—Burns & Lynn—Walters & Walters—Ethel Barrymore & Co.—Crafts & Haley—Fortunello & Cirillino.

BOSTON, MASS.

Keith's—Mlle. Ivy & Co.—The Stanleys—O'Neil & Plunkett—Helen Ware & Co.—Artie Mehlinger—Juliet—Powers & Wallace—Russell & Marconi.

BUFFALO, N. Y.

Shea's—Hardy Brothers—Billy Shaw's Revue—Frank and Teddy Sabine—Claudia Coleman—Parlor, Bedroom and Bath.

CINCINNATI, OHIO

Palace—Al Ripon—Anderson & Graves—Newhoff & Phelps—Clark & Boots—Arthur Miller & Co.

CLEVELAND, OHIO

105th Street—Beege & Qupee—Jean La Crosse—Joe Rolley & Co.—Rubeville.

Hippodrome—Lowe & Stella—Knapp & Cornelia—Jo Jo Dooley—Eight Blue Demons.

DAYTON, OHIO

Keith's (First Half)—Sweeney & Walters—Dorothy Byton's Revue. (Second Half)—Laura & Billy Dreyer—Young & Wheeler.

DETROIT, MICH.

Temple—Nestor & Vincent—Pilser & Douglas—Four Mortons—Wells, Virginia & West.

INDIANAPOLIS, IND.

Palace (First Half)—Block & Dunlop. (Second Half)—Ben Beyer.

LOUISVILLE, KY.

National (First Half)—Ben Beyer. (Second Half)—Block & Dunlop.

MONTREAL, CAN.

Imperial (July 15)—Dreams—Inez Healey—Olsen & Johnson—Babb, Carroll & Syrell—Walsh & Bentley—Billy Miller & Co.

MT. VERNON, N. Y.

Proctor's (First Half)—Ruth Budd. (Second Half)—Lime Trio—Mollie Fuller & Co.—Bob Hall—Badalia & Natalie.

NEWARK, N. J.

Proctor's—Hector—Ona Munson & Co.—Pinto & Boyle—Flo Lewis & Co.—Harry Fox.

PHILADELPHIA, PA.

Keith's—Sewell Sisters—Lytell & Fant—Ring Tangle.

PITTSBURGH, PA.

Davis—Harry Kahne—Ned Norworth Trio—Charles Withers—Perrone & Oliver.

PORTLAND, MAINE

Keith's—Monde—Hedegas & Reyes—Miacahua—Vera Cole—Dave Ferguson & Co.—Raymond & MacKaye.

TOLEDO, OHIO

Keith's (First Half)—Laura & Billy Dreyer—Young & Wheeler. (Second Half)—Sweeney & Walters—Dorothy Byton's Revue.

WASHINGTON, D. C.

Keith's—Guy & Pearl Magley—Irving Fisher—Guilfoyle & Lang—Harland, Dixon & Girls—Olcott & Mary Ann—Herman & Shirley—Fritz & Lucy Bruch—Homer Romaine.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Redferne Hollinshead.

YONKERS, N. Y.

Proctor's (First Half)—Lime Trio—Geo. Lyons—Hank Brown—Al. Tucker & Band. (Second Half)—Hilton & Daley—D. D. H.

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"IF IT ISN'T RIGHT I MAKE IT RIGHT"

ORPHEUM CIRCUIT

Week of July 15, 1923

CHICAGO, ILL.

Palace—Fanny Brice—Carroll & Fisher—J. Rosamond Johnson—Mary Haynes.

State Lake—Avon Comedy Four—Dave Harris—Robert Reilly—Curtis' Animals.

DES MOINES, IA.

Orpheum—Three White Kuhns—Galetti's Monks—Sarah Padden & Co.—Sylvia Clark—Snow, Columbus & Hector.

KANSAS CITY, MO.

Main Street—Olga Cook—Boreo.

LOS ANGELES, CAL.

Orpheum—Leon Erroll—Eva Shirley—Frank DeVoe—Bailey & Cowan—Alexandria—Trennell Trio—Irene Franklin.

Hill Street—Mrs. Rodolph Valentino—Murray & Gerrish—Bernevici Bros.—Du Val & Symonds—Tempest & Dickinson—Little Johns.

MILWAUKEE, WIS.

Palace—Aunt Jemima—Friend in Need—Carlton & Berlew—Tom Kelly—Edwards & Beasley.

MINNEAPOLIS, MINN.

Hennepin—Martha Pryor—Millership & Gerrard—Harry Breen—Lopez Red Caps—Em. Edmonds—Paul Kirkland & Co.

OAKLAND, CAL.

Orpheum—Friend in Need—Elizabeth Brice—Lambert & Fish—Chong & Moey—Anderson & Yvel—Paul Decker & Co.

ST. PAUL, MINN.

Palace—Snell & Vernon—Fox & Allen—Smith & Barker—Cahill & Romaine—Milt. Collins—Billy Sharp's Revue—O'Connor Twins.

SAN FRANCISCO, CAL.

Orpheum—Ben Bernie—George LeMaire—Jack Osterman—Margaret Padula—Van & Schenck—Anatol Friedland.

Golden Gate—Marion Murray—Frederic Fradkin—Emerson & Baldwin—Whiting & Burt—McCormack & Wallace—Willa & Harold Browne.

B. F. KEITH BOOKING EXCHANGE

Week of July 9, 1923

NEW YORK CITY

Broadway—Burns & Lynch—Chas. Keating Co.—Emilie Lea Co.—Zelaya—Lew Seymour Co.

Fordham (Second Half)—Al Shayne—Flo Lewis—Kelso Bros. Revue—Shadows.

JACK CLIFF
THOMAS & HAYMAN
ECCENTRIC DANCERS
Have Signed for New York Production—
Chamberlain Brown's Office

Jefferson (Second Half)—Marie & Ann Clark—Bedalie & Natalie—Bellis Duo—Juggleland—King & Beatty.

Regent (Second Half)—Cliff Nazarro & Band—Rita Gould—Foster & Peggy—Barrett & Clayton—Lee & Mann.

Coliseum (Second Half)—Herbert & Dare—Howard & Clark—Lynn & Howland.

Franklin (Second Half)—Stanley Gallini Co.—Moran & Mack.

Hamilton (Second Half)—Dolly Kay—American Symphonies Orchestra—Henry B. Toomer—Bigelow & Lee.

81st Street—Bill Robinson—Gertrude Barnes—Caul Sisters Co.—J. Robert Pauline—Janet & Harry Shields—Hamilton & Barnes.

BROOKLYN, N. Y.

Prospect (Second Half)—Turner, Mossman & Vance—Little Driftwood—D. D. H.

Greenpoint (Second Half)—Hank Brown Co.—Albright & Harts—Bob & Tip—Mirinda & Shuffling Band.

Henderson's, Coney Island (Second Half)—Bell & Gray—Herbe & Clifton—Pinto & Boyle—Massart Sisters.

ASBURY PARK, N. J.

Main Street (Second Half)—Morlan & Dorna—Johnson & Walker—Bryant & Stewart—Oddities of 1923.

ATLANTIC CITY, N. J.

Markel & Gay—Jall & Dexter—Ona Munson Co.—Williams & Wilkens—Four Aces.

BOSTON, MASS.

Boston—Rose & Dell—Hazel Cox—Lyle & Emerson—Allman & Harvey—Cavanaugh & Cooper.

Scollay Square—Lawton—Ward & Bohlman—Emma Stephens—Fred Gray & Co.—Bonnington & Scott—Lloyd & Goode—Florence Ridolph Co.

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ACTS ACTS

Washington St.—John & Mabel Dove—Hilton & Raley—Courtney, Keys & Patterson—Oscar Lorraine—Al & Emma Frabell.

BROCKTON, MASS.

Strand (Second Half)—Goelet & Hall—Jans & Whalen—Sunbonnets.

CAMBRIDGE, MASS.

Central Square (Second Half)—Danise & Doyne—Monde—Wild & Rose—Mardo & Rome—Canton Trio.

CARBONDALE, PA.

Irving (Second Half)—Bob & Bob Bobby—Hastua Kuma—Russell & Marconi—Seven Glasgow Maids.

ELMIRA, N. Y.

(Second Half)—Heynoffs—McNally & Ashton—Raymond & Schram—Kane's Marionettes.

HAZELTON, PA.

Feeley's (Second Half)—Cordini & Reese—Adams & Lillian—Burke, Barton & Burke—Four Bards.

HOLYOKE, MASS.

Victory (Second Half)—Municipal Four—Ferry Corwey—Gossler & Lusby.

Mt. Park (Second Half)—Sally Beers—Smith & Strong—Eleta Garcia Co.

HUNTINGTON, W. VA.

Geo. & L. Mitchell—Ross & Edwards—Hughes & Burke.

LANCASTER, PA.

Colonial (Second Half)—Leach LaQuinlan Trio—Telaak & Dean—Diane & Rubini.

LYNN, MASS.

(Second Half)—O. K. Legal Co.—Harris & Holly—Leigh & Jones—Carr & Brey.

MONTREAL, CAN.

Imperial—Raymond & Mackaye—Hedges & Reyes—Jas. K. Watson—Miacahua—Dave Ferguson Co.

MORRISTOWN, N. J.

Roszo Rotter—Sallee & Robles—Elaine & Marshall—John Geiger.

NEW BEDFORD, CONN.

Olympia (Second Half)—Perez & LaFlor—Wm. Kennedy—F. Pritchard & Rock—Powers & Wallace—Cody & King.

NEW BRITAIN, CONN.

(Second Half)—Brown & Monahan—Gilmore & Lester—Art Stanley—Rasso & Co.

NEW LONDON, CONN.

(Second Half)—Walter Gilbert—Glenn & Richards—Moody & Duncan—Murray & Allan—Plaza Bros.

NEWPORT, R. I.

Carr & Brey—Danise & Dayne—Frank Farron—Cabaret Argentino.

NORWICH, CONN.

Peggy Brooks—Adroit Bros.

OCEAN CITY, N. J.

(Second Half)—Furman & Evans—Stanley & Burns—Innis Bros.—Lady Alice's Pets.

PASSAIC, N. J.

Roder & Dean—Innis & Ryan—Joe Wright Co.—McKissick & Halliday—Marino Four.

PATERSON, N. J.

(Second Half)—Al Tucker & Band—Putman Sisters.

PITTSBURGH, PA.

Mr. & Mrs. Dave Clark—Matt & C. Shelvey—Barrett & Farnum—Unis Miller Co.—Jarrow.

PITTSFIELD, MASS.

(Second Half)—Montana—Duke, Darling & West—Chas. Lawlor—Al Wohlman—Bohemian Life.

TRENTON, N. J.

Capitol (Second Half)—Morell's Dogs—Tierney & Donnelly—Stanley Price Co.—Inglis & Winchester.

UTICA, N. Y.

Colonial (Second Half)—Three Lordons.

WHEELING, W. VA.

(Second Half)—Everett's Monkey Hippodrome—Chas. Legar—Foxworth & Francis—Harold Kennedy.

WILDWOOD, N. J.

(Second Half)—Hanako Japs—Melinda & Dade—Sampsel & Leonard—Mel Klee—Marino & Martin—Herras & Wills.

F. F. PROCTOR

Week of July 9, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Henning & Akers—Pierce & Ryan—Grace Hays—Wilton Sisters—Seed & Austin—Jack LaVier—Glenn Anders Co.

23rd St. (Second Half)—John Dunsmore—Shone & Squires—Baker & Rogers.

58th St. (Second Half)—Kossner & Leonard—Alexander & Elmore—Mulroy, McNeece & Ridge—Arthur & M. Havel.

125th St. (Second Half)—Cosmopolitan Trio—Casler & Beasley Twins—Hector & Pals.

ALBANY, N. Y.

(Second Half)—Lime Trio—Inez Hanley—Billy Miller Co.—Bobby Randall—Billy Hughes & Co.—When Dangers Smile.

MT. VERNON, N. Y.

(Second Half)—McCarton & Maron—Will J. Ward—Runaway Four.

NEWARK, N. J.

Franklin Charles Co.—Lillian Shaw—O'Brien & Josephine—Carnival of Venice—Will Morris—Hurst & Voigt—Bessie Clifford—Greenwood School Children.

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ABSOLUTELY GUARANTEED
For The Stage
For The Boudoir
STEIN'S MAKE-UP
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STEIN COSMETIC CO.
430 BROOME ST.
NEW YORK
HOLDS THE CENTRE OF THE STAGE

SCHENECTADY, N. Y.

(Second Half)—Walsh & Bentley—Four Locust Sisters—Walters & Brant—Joe Browning—Adelaide Bell Co.

YONKERS, N. Y.

(Second Half)—Bob Hall—La Fleur & Portia—Brady & Mahoney—Grace Edler Co.

POLI CIRCUIT

Week of July 9, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Margarite & Alvarez—Leightner & Gordon—Pert Kelton—Murray Kissen Co.—Mlle. Ivy & Co.

HARTFORD, CONN.

Capitol (Second Half)—Bernt & Partner—Ethel Theodore—Little Cottage—Mack & Jess—Royal Purple Girls.

NEW HAVEN, CONN.

Palace (Second Half)—Loretta—Green & Parker—Royal Venetian Five—Bobby & Slack—Four Phillips.

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SCRANTON, PA.

Poli's (Second Half)—Ward & Oliver—Gene Morgan—Cupid's Closeups—Burns & Allen—Stepping Fools.

SPRINGFIELD, MASS.

Palace (Second Half)—The Pearsons—Will & Gladys Ahearn—Doyle & Christie—Dixie Four—Allyn Mann Co.

WATERBURY, CONN.

Palace (Second Half)—Eunice Keeler—Morris & Townes—Looking Backwards—Chung Hwa Four—Gilded Cage.

WORCESTER, MASS.

Poli's (Second Half)—Margaret Taylor—North & South—Arthur Finn Co.—Moore & Freed—Wanka.

CHICAGO KEITH OFFICE

Week of July 16, 1923

CLINTON, IND.

Strand (Sunday and Monday)—Potter & Gamble—Adams & Thomson Sisters. (Tuesday and Wednesday)—Olga Kane Co. (Thursday, Friday, Saturday)—Bernard & Scarth—Band.

DETROIT, MICH.

La Salle Garden—Savoy & Williams—Davis & Rich—McCarthy & Sternard—Five Lelands.

FINDLAY, OHIO

Majestic—Mack & Salle.

TERRE HAUTE, IND.

Liberty (First Half)—Dave Vanfield—Bernard & Scarth—Band. (Second Half)—Olga Kane Co.—Five Lelands.

(*Continued on page 26*)

CIRCUS

GOLDEN CIRCUS IS EXCELLENT

The Golden Bros. Trained Wild Animal Circus which is a fifteen car show are playing the eastern territory for the first time and so far the show has been enjoying very good business.

Manager M. E. Golden, and equestrian director, Bert. E. Rickman, deserve great credit in putting together a very fast and interesting program composed of trained animal acts only. The show opens with the Spectacular Cinderella in Jungleland, in which all the company and animals take part

Miss Flora Bruce is the prima donna and sings and plays her part very well. Miss Vina Murray is the feature dancer and puts on several graceful and pretty dances.

Bert Wallace and Charles Fulton, introduce several well broke troupes of both horses and ponies that work very fast and do several interesting and difficult tricks. In the big dancing horse number the Misses Kimball, Catharine Fulton, Mary Rickman, Laura Lorraine and Marie Stevenson give a wonderful exhibition of horsemanship after which they all appear in the hunting number and put their mounts over the high jumps.

The trained wild animals which are presented in the big steel arena in the centre ring include lions, lionesses, leopards, pumas, bears, etc., and two mixed groups and are presented by Jules Jacot, principal trainer, and Capt. W. K. Bernard, his assistant. The animals are all young and do several very interesting stunts finishing with Jacot and his black maned fighting Nubian Lions.

J. J. Johnson presents the trained elephants, which include the champion big dancing elephant Rosie, although a very large elephant does several difficult steps and works very fast.

The troupe of performing camels are well broke and work very fast. Besides the above trained animals there are troupes of trained pigs, goats, dogs, monkeys, etc., that are all very cleverly broke, that work very fast and do several interesting and amusing stunts. The army of fun-makers put on several very funny numbers and walk arounds and most of them introduce their pet animals and help greatly in putting over the wonderful performance.

Milt. Taylor is the producing clown assisted by Bert Fisher, Bob Williams, Ashton Marsh, Tom Hayden, Jack Perry, Andy Grey, Charles Robinson, Martin Low and the original character clown, Danny Hull.

Carl Bruce and his congress of Wild West champions put on the concerts introducing ropers, trick and fancy riders, and past times of the far west including bucking horses which his boys ride cleverly.

John (Doc) Ogden, is manager of the World Wonders and Annex shows which include several platforms with interesting subjects, featuring Princess Ray and her den of Giant India Pythons none of which are under twenty feet in length.

Both the ring and baggage stock are a fine lot of horses and add greatly to the parade and performance.

Although the show like all the rest, is short handed as to help they always get the parade out on time and have the front door ready for the afternoon performance.

The show will play several towns in eastern Pennsylvania and New Jersey before starting on their western trip which

THE ROBINSON SIDE SHOW

Ray Dailey, is manager of John Robinson Circus Side Show

There are several platforms that include the celebrated Keans Kilties, the original musical Tianita Midgets; Georgia Minstrels with X-Ray eyes; Clanta, Snake enchantress; Benson girl band; Bobbie Reed, Sword dancer; Jesse Adams, giant; Rose Rifle & Co., sharp-shooters; Marino & Co. sword swallowers; LaBelle Diana and athletic girls; Ben Moore, strong man, and Karl, magician; Jack Sampson is assistant manager, Buch, Hand and Bert St. John, ticket sellers; Joe, Bill and Harry Miller, doormen.

The Annex show offers Princess Lowana and her troupe of Hawaiian Singers and dancers.

GILSON BAND IS FINE

O. A. Gilson's concert band is with the Golden Bros. Trained Wild Animal Circus. O. A. Gilson, conductor; Geo. O. Lary Solom, cornet; Morey Sharey, Jody Conway, Frank Daly, cornets; Geo. Bassett, L. T. Letford, C. L. Blythe, clarinets; C. Clausen, E clarinet; J. H. Hall, Al Smith, horns; Wm. Nolan, Robert Laughlin, trombones; Bob. Speers, Gus Simmons, basses; Laurence Rothbauer, baritone; R. D. Gasnell snare drum, Hank Young, bass drum.

SELLS FLOTO BUSINESS BIG

The Sells-Floto Circus is playing to very good business up through New England, although short of help they always have their parade out and the doors open in time for matinee. The show will play down through Conn. and are scheduled to play Bridgeport and Stamford the latter part of this month.

WOCKNER'S BAND A FEATURE

Great credit is due Edward Wockner, musical director of John Robinson Circus in putting over a wonderful musical performance. Mr. Wockner has assembled a wonderful band this season and with his well arranged musical program and his concert given before each performance always meets with lots of applause.

SOCIETY CIRCUS IN WASHINGTON

Rhoda Royal has a society circus which after playing under auspices on a guarantee opening in Washington, D. C., during the Shrine convention, he jumped to Baltomore, Md., and is now located on the big circus lot in Philadelphia at 19th and Huntington Park avenue.

GOLDEN BROTHERS IN WEST

The Golden Bros. four-ring trained wild animal circus, after playing several towns in northern New Jersey, will turn west and expect to winter somewhere on the Pacific coast.

SPARKS AGENT IN NEW YORK

Tony Ballinger, general agent of the Sparks Circus, was in New York for a few days last week and left Sunday for his home, London, O.

CIRCUS ROUTES

Al. G. Barnes Circus—Ithaca, N. Y., 11; Cortland, 12; Norwich, 13; Rome, 14.

Sparks Circus—Augusta, Me., 11; Biddeford, 12; anford, 13; Laconia, N. H., 14; Berlin, 16; tleton, 17; Woodsville, 18; Lebanon, 19; remont, 20; Brattleboro, Vt., 21.

ng Brothers—Barnum & Bailey Combined—sing, Mich., 11; Battle Creek, 12; South d, Ind., 13; Grant Park, Chicago, 14-22.

Floto—Lawrence, Mass., 11; Lynn, 12; vell, 13; Framingham, 14; Brockton, 16; nton, 17; Newport, R. I., 18; Pawtucket, Woonsocket, 20; Webster, Mass., 21.

n Brothers Show—Bristol, Pa., 11; Phoenix-e, 12; Hammonton, 13; Pleasantville, 14.

Walter L. & Andrew Downie Show Com-ed—Park Falls, Wis., 11; Ladysmith, 12; lford, 13; Rhinelander, 14; Iron Mountain, h., 16; Iron River, 17; Ishpeming, 18; quette, 19; Neyberry, 20; Sault Ste. Marie,

son, John—Johnstown, Pa., 11; Greensg, 12; Uniontown, 13; Somerset, 14; Hastown, Md., 16; Frederick, 17; Winchester, 18; Harrisonburg, Va., 19; Staunton, 20; lotteville, 21; Richmond, 23.

OUTDOOR EXPOSITIONS

WORLD AT HOME SHOWS COMBINE

GARFIELD, NEW JERSEY, July 6.—That part of the World at Home Shows left in Coney Island when Irving J. Polack pulled out part of his equipment for carnival dates and celebrations will leave the Island after Sunday and will join the rest of the organization here early next week, according to an announcement of Mr. Polack here today.

The addition of this equipment will give the Polack organization nineteen paid attractions, six rides and thirteen shows. It will also mean an increase in the train to thirty cars, eighteen flats, eight coaches and four stock cars.

Paul Trexler, with "It," King Carlos, with his South American Head Hunters Exhibit, Manila Deltgen, with his Hawaiian Revue, and Ed Herzog with his ten-in-one, are new shows on the World at Home Shows midway this week. Irving Udowitz, superintendent of concessions for several weeks here last season, came on this week to play the two week's celebration here.

Business here has been wonderful and the Fourth of July was the biggest Fourth in the History of the World at Home Shows. From noon until midnight the shows and rides enjoyed a steady patronage and while the concessions did not take so well they enjoyed a fair business. Under auspices of the city officials this celebration is moving like clock work and every detail necessary to the success of the enterprise is being handled by men long experienced in presenting outdoor entertainments.

The celebration of the city's twenty-fifth birthday, old home week and the New York and New Jersey Volunteer Firemen's Convention will end tomorrow but the World at Home Shows will remain the second week under the same auspices in order to give Garfield and its neighboring cities an opportunity to see the Polack attractions Visitors have crowded the natives into the background this week.

The "Pleasure Trail" is laid out on top of a high hill from which can be seen Passaic, Paterson, Hackensack, Lodi and other nearby cities. From the business section of Paterson the electric lights on the Polack "Pleasure Trail" make a beautiful scene and that has aided in drawing hundreds to the show grounds. Fireworks each night as an added free attraction has also helped hold the crowds on the midway.

Six more weeks until the first fair opens and two big celebrations have already been booked to take care of part of those six weeks.

Harry Heller, of the Acme Shows, now exhibiting in Newark, paid the World at Home Shows a short visit this afternoon. He reports business as satisfactory with his organization. The writer thinks he saw Col. Fair, Lew Dufour's hustling general agent on the midway today but if it was him he got away before he could be interviewed. The write and Trainmaster Ed Payton paid the Dufour Shows a visit last week in Philadelphia and found real hospitality among the Dufour beduins. Dufour has a beautiful show with first-class equipment and plenty of it. Mrs. Rosenthal, formerly a bedouin with Polack Bros. 20 Big, World at Home and many other shows, was a visitor in Eddystone last week. Lew Dufour, Doc Hamilton, D. Updegraf and many other beduins were Eddystone visitors. M. L. Morris, wife and daughter, visited the show several days in Garfield.

DUFOUR SHOW FOR BROCKTON

Lew. Dufour, manager of the Lew Dufour Shows was in New York last week. Mr. Dufour reports that so far this season the show has only been doing a fair business. The show played Trenton, N. J. last week, but on account of the rain, business was away off. The show plays Newburg, N. Y., this week and Aug. 15 starts on its Fair dates at Bangor, Me. and besides the Maine State circuit, the show is booked for Brockton, Mass. Fair which is the big one in that state.

TWELVE FAIRS FOR MARYLAND

BALTIMORE, July 9.—Twelve fairs will be held in the State of Maryland this season with the first of them getting under way at Cambridge on July 31 and running for three days. These fairs will cover the entire State from the lowlands of the Eastern Shore to the high mountains of the western part of the State at Cumberland.

The Eastern Shore will get in the first "wallop," starting off with the fair at Cambridge and following it up with like events at Pocomoke and Salisbury. Both horse and automobile racing will be features of all of the fairs, with agricultural displays being used to entice visitors also.

Timonium, the Baltimore county fair, will be the largest, and great crowds will witness the ever changing events that occur there annually. Many automobile parties come from Pennsylvania to see this much talked-about fair, that occurs the first week in September, with the Labor Day holiday as a big day to start off the week.

Elkton and Tarrytown will have new race tracks this year, and this will help increase attendance, especially at Elkton, where crowds from Wilmington are expected.

Cumberland, Hagerstown and Frederick have always been known as good fair towns, fair week being the biggest week of the year in these towns. Hagerstown has a poultry exhibit that is second to none, exhibits coming from as far as Canada and all over the United States, the displays shown there rival some of the indoor winter poultry show exhibits of the larger cities.

Marlboro comes last in the season. The town is the county seat of Prince George county and situated on the Chesapeake Beach Railroad. The agriculture display is not as large as most of the other fairs. But the high-class races is the drawing card for Baltimore and Washington people.

The following is a list of the fairs and dates:

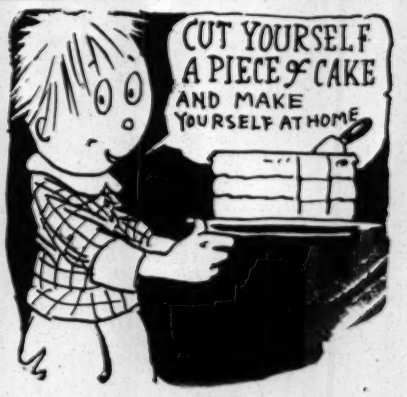
Cambridge, July 31, August 1 and 2.
Pocomoke, August 14, 15, 16 and 17.
Salisbury, August 21, 22, 23 and 24.
Rockville, August 21, 22, 23 and 24.
Timonium, September 3, 4, 5, 6, 7 and 8.
Elkton, September 11, 12, 13, 14 and 15.
Taneytown, September 11, 12, 13 and 14.
Cumberland, October 2, 3, 4 and 5.
Hagerstown, October 9, 10, 11 and 12.
Belair, October 9, 10, 11 and 12.
Frederick, October 16, 17, 18 and 19.
Marlboro, November 13, 14, 15, 16 and 17.

HOLLAND WITH TAXIER SHOWS

Bill Holland who has been connected with Boyd and Linderman World of Mirth Shows for the past few seasons has left that show and gone on to Montreal, Canada, to handle the advance for the Taxier Bros. Shows.

ATLANTIC CITY PAGEANT SEPT. 5-7

ATLANTIC CITY, July 9.—The Atlantic City pageant, this year will be held on September 5-7. Sixty cities are holding contests to select young women to represent them in the national beauty tournament.



GOLDEN BROTHERS

Four Ring Wild Animal Circus

M. E. GOLDEN
Manager

SEASON 1923

BERT. E. RICKMAN
Equestrian Director

Miss Flora Bruce
PRIMA DONNA

Carl Bruce
and his Congress of Wild West Champions

Bert Wallace
Breaking High School Horses, that work

Miss Helen Kimball
Principal Rider Menage and High School Horses

Miss Mary Rickman
Menage, riding "Midnight," the Dancing Horse without an equal

Jules Jacot
One of the Trainers, not the best—but as good as the rest

Capt. W. K. Bernard
Greatest English Wild Animal Trainer in America

Miss Laura Lorrane
on the Elephant—with her golden voice

Miss Marie Stevens
Menage, Jumps and Wild West

J. J. Johnson
ELEPHANT TRAINER

not the best—but good as the best, with his dancing
ELEPHANT ROSIE

Miss Vina Murray
Feature Dancer of the Spectacle

Princess Ray
With Her Giant Pythons

Charles Fulton
Principal Horse Trainer, not the best—but as good as any, and

Miss Cathrine Fulton
Riding Menage and Singing

THE FUN MAKERS WITH THE SHOW

MILT. TAYLOR, Producing Clown; BERT. FISHER, Jew on the Track; BOB WILLIAMS and his Mule; ASHTON MARSH and his Electric Dog; TOM HAYDEN and his Pigs; JACK PERRY and his Rooster "Pickles"; ANDY GREY and his Goose; CHAS. ROBINSON and his butting Goat; and DANNY J. HULL, originator of Happy Hooligan and the Character Clown of the day.

John (Doc) Ogden
Manager of the
WORLD OF WONDER AND ANNEX SHOW

CHAS. (TRAMP) McNALLY

ENGAGED FOR J. HERBERT MACK'S "BREEZY TIMES" ON THE COLUMBIA CIRCUIT NEXT SEASON.
ALWAYS SOMETHING NEW. DIRECTION HARRY RUDDER.

"SOAK IT IN"

PHILLIPS BAND A SPARKS' FEATURE

Jack Phillips and his band are a big feature of the Sparks' Circus, the organization of twenty pieces providing a large portion of the entertainment of that show. The members of the band include, in addition to Jack Phillips as bandmaster, Bert Proctor, solo cornetist; Jim Norman, W. S. Putnam and Joe Meyers, assistant cornetists; August Rutch, E flat clarinet; John Griffin, clarinet soloist; Pascal Hays and Charles Dirr, assistant clarinetists; Charles Wetterman, first horn; E. J. Ewing, second horn; Henry Blank, Tony Lamb and Frank Keeble, trombonists; Henry Baske, baritone; Ed Younger, bass; Paul Mathson, and Leon Forsythe, drums, and J. H. Del Vecho, air caliope.

TRUCK SHOWS IN LONG ISLAND

On account of the embargo on the Long Island R. R. against circuses moving on the island this summer, several small Exposition shows that move by motor trucks are playing several of Long Island best towns, but the latest reports are that the business is way off and very few of the shows, rides and concessions are getting any real money.

SIGN FOR "BUBBLE BUBBLE"

Betty Weber and George Campbell have been signed for the coming season with Billy K. Wells' "Bubble Bubble" through the Ike Weber office.

DOLLY BENFIELD FOR REVUE

Jimmie Cooper has signed Dolly Benfield for his "Beauty Revue" next season. Miss Benfield has been in vaudeville the past three seasons.

ORLONE JOHNSON SIGNS

Orlone Johnson has signed as soubrette with Hughy Bernard's "Happy Go Lucky" Company.

AL ROSS AT DAIRYLAND

Al Ross, pianist for Matty White is spending his vacation at Dairyland, N. Y. He will return to New York in August.

PRINCESS DOVEER BOOKED

Ike Weber booked last week Princess Doveer with Jack Reid's show on the Columbia Circuit next season.

MARTIN SIGNS WITH HASTINGS

Frank Martin, straight man, has signed to go with Harry Hastings' "Silk Stocking Revue" for the coming season.

HAZEL ALGER SIGNS

Hazel Alger, prima donna, signed a contract last week with Sim Williams for his "Radio Girls."

O'DAY AT BALTIMORE PALACE

William O'Day will be at the Palace Theatre, Baltimore, next season.

PLATT AT THE OLYMPIC

Harry Rudder booked Bennie Howard Platt at the Olympic. He opened Monday.

WANTED
PRINCIPALS AND CHORUS GIRLS
"Barney Google and Spark Plug"
CARTOON AMUSEMENT CO.,
COLUMBIA THEATRE BLDG.
Rehearsals July 16th, Maennerchor Hall, 203 East 56th St., near 3rd Ave.

RACE TRACK TO BE MADE PARK

J. J. McCarty of Columbia Park, Jersey City, N. J. is in receipt of a wire from Oscar C. Journey, park manager that he had taken over the race track at Chester Pa., and would start at once to build an Amusement Park on the site. Mr. Journey wants to hear from Shows, rides and concessions.

"IT" DEVICE FOR HAVANA

The "IT" company of New York which manufactures the King Tut figure that talks, hears and answers any question you may ask it, shipped one of their outfits to Havana [illegible], Havana Cuba, and Mr. Trexler, manager of the company, has one of the IT shows with the World at Home Shows.

ISAAC TO MANAGE OLYMPIC

CHICAGO, July 7.—Jacob Isaac will be manager of the Olympic when it opens as a burlesque house.

PRESS RAVES OVER ROBINSON SHOW

Gardener Wilson, press agent of the John Robinson Circus has a big scrap book full of comments of the show and each and every one of them try to out do each other in telling their readers what a wonderful and clean circus the John Robinson Show is. Mr. Wilson is always on hand to meet the press and visitors and in most gracious manner to see that none of his guests want for anything.

BECKWITH RECOVERS FROM BITE

HAVANA, CUBA, July 9.—Walter Beckwith, circus man who was recently bitten by his famous lion, Jim, is recovering from the blood-poisoning which set in in his hand in a local hospital and expects to leave in a week or two for New York. Beckwith's hand was bitten accidentally, but in spite of immediate treatment, infection set in and for a time the circus man was in serious condition.

WANTED—CHORUS GIRLS
FOR
HURTIG AND SEAMON'S ATTRACTIONS
APPLY TO
MAURICE E. CAIN STRAND THEATRE BUILDING
Room 309, Broadway and 47th Street, New York City, N. Y.

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The Colored Act That's Different. Dir. IRVING YATES & WILLIAM VIDOCQ

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Centrally located, one half block from Broadway. Redecorated and refurnished. Unusual home comforts. Under same management.
We welcome new and former patrons. A. B. CLARK, Mgr.

FOR SALE
MANUSCRIPTS AND SKETCHES FOR BURLESQUE AND DRAMATIC COMPANIES
Wardrobe, Scenery in good condition. Hudson Sedan, Hartman Upright Piano, Roulette Table, two dozen Ice Cream Parlor Chairs. Call or address
BILLY WATSON, Orpheum Theatre, Paterson, N. J. (Stage Entrance)

INTERNATIONAL DANCE CHARACTERIZATIONS
A MILLION AND ONE VARIETIES OF DANCING, ALL ENTIRELY ORIGINAL
MLLE. CLEORA AND VINCENT BONO
OFFERS ENTERTAINED
ADDRESS CARE
N. V. A. CLUB
W. 49th STREET, NEW YORK

NEW NAME FOR COUTTS' SHOWS

The Coutts Circuit is making a radical change in the title of the organization, and during the coming season shows will be described as "musical comedy units," and the word "tabloid" dropped entirely. It has been claimed that the word "tab" has been so violently abused in the past, that instead of being an asset it only created unfavorable conditions and unsatisfactory comparison.

The shows on the Coutts Circuit have been credited with a decided advance over the old style "tab," and while the shows will remain of musical comedy atmosphere, they will be more freely interpolated with vaudeville novelties, and at the same time the shows will be numerically increased to eighteen people, with each organization being up in two bills, and each bill separately costumed and staged. At no time are there to be less than eighteen people on the stage, and never less than twelve girls in line.

Many of the shows get under way week of August 5th, and others follow, all to be open not later than Labor Day. Franchises are to be issued next week to the show owners. Not more than one attraction will be allowed to each firm. Every week new theatres are being added to the books of the circuit, and it is figured that forty weeks will be given to each attraction.

John Coutts, head of the circuit, at the present is spending most of his time on the road, lining up houses. This circuit started off with seventeen weeks this spring, and many of the shows were booked consecutively all summer.

"TALK OF TOWN" ROSTER

Roster of Harry Strouse's "Talk of the Town" includes Eddie Hall, Jim Leonard, Happy Clark, Jack Gibson, Paul West, Patsy Gibson, Nellie Knise, Fern La Roy, Franz Marie Texas and James "Slim" Parker. Executive staff: Harry Strouse, manager; Harry Collins, musical director; Eddie Wilson, carpenter; Lew Howard, props, and Harry Stark, electrician.

CLARK TO HAVE FRANCHISE

William S. Clark will have a franchise on the Mutual Circuit and will produce a show in which Gus Fay will be featured. He will call it "Folly Town," with Gus Fay. This show takes the place of the one that Louie Epstein was to have, but turned in to the circuit just before leaving for Europe.

CHANGES IN MARIGOLD SHOW

CHICAGO, July 7.—The Elida Ballet and Wells and Winthrop leave the Marigold show Sunday night, July 15, and there will be some changes in the chorus at that time also.

ROSALIA BOOKED

Ike Weber booked Rosa Rosalia last week at Healy's, Boston, where she will work for several weeks. He also booked Bernice La Barr with one of Jacobs & Jermon's shows for the coming season.

BUDDIE HARRISON SIGNS

Buddie Harrison signed a contract last week with Clark & McCullough for their Columbia, Circuit show next season "Monkey Shines." Miss Harrison has been in vaudeville the past few seasons.

McNALLY'S BULLETIN No. 8

PRICE ONE DOLLAR PER COPY
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21 Screaming Monologues.
12 Roaring Acts for Two Males.
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Great Ventriloquist Act.
A Roof-Lifting Female Act.
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4 Character Comedy Sketches.
9 Character Tabloids, Comedy and Burlesque.
12 Corking Minstrel First-Parts.
A Grand Minstrel Finale.
Hundreds of Sidewalk Conversations for Two Males and Male and Female.

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81 East 125th Street NEW YORK

THE OVERNIGHT SONG SENSATION!

A new angle on the comedy type of song that's all the vogue.

Every Line a Long, Loud Laugh

Every Chorus a Continuous Chuckle

Plenty of Special Material, Extra Choruses, Etc.

A DEEP-SEA DITTY THAT WILL KNOCK 'EM DOTTY!

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ACTS—CALL OR WRITE TO JIMMY McHUGH, PROF. MANAGER

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MUSIC PUBLISHERS **JACK MILLS, Inc.** **152-4 West 45th Street NEW YORK, N. Y.**

"THE HOUSE THAT JACK BUILT"

HURTIG AND SEAMON ACTS

Hurtig & Seamon have placed so far the following under contract for their burlesque shows the coming season: Billy Foster and Will H. Cohan, Lew Hilton, Frank "Rags" Murphy, George Niblo and Spencer, Marty Collins and Jack Pillard, Jackie Wilson, Kitty Glasco, Ben Merhof and his Band, Maude Baxter and the Hippodrome Diving Girls.

SHERMAN GIVES SPECIAL SHOW

Dan Sherman gave a special show July 4 in his theatre at Sherman Lake. The following acts played to a capacity house: Bob La Salle and family, Joe Worth, Tommy Grant and Reddington, Little Virginia, Tess Sherman, The Wordlies, Harry Adler, Dancing McDonalds.

FRED STRAUSS SIGNS

Fred Strauss has signed Rex Weber for his "Snappy Snaps" show on the Mutual Wheel for next season.

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50, 75c. and $1. Every night, 25, 50, 75, $1, $1.50

PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

SPECHT FOR THE ALHAMBRA

Paul Specht and his Alamac Hotel Orchestra, at present playing at the Corner House in London, will open a two weeks engagement at the Alhambra Theatre, in London on July 16. Following this the orchestra will play for two weeks at the London Coliseum at a salary said to be the highest ever paid for an orchestra in vaudeville in the English capitol.

Specht's engagement at the Corner House concludes about the middle of August and after that he will take his band for a vaudeville tour of about six weeks through Paris, Brussels, Cologne, a city in Holland not yet decided upon and will then return to this country to be present at the opening of the Alamac Hotel on September 19.

FREE THEATRE OPENS

STAMFORD, Conn., July 2.—A free theatre was opened last week at "Bramhall," Davenport Ridge, performances being given both matinee and evenings on Thursdays, Fridays and Saturdays, with a change of program every three weeks. The present attraction is "The Silent Assertion," a drama in four acts by Butler Davenport. "The Bramhall" Gardens, outside of the theatre is open for the pleasure of the patrons.

"HONEY BUNCH" AT PARK

CHICAGO, July 7.—Graves Brothers' "Honey Bunch" with Curly Burns opens a six weeks' engagement at Ramona Park theatre at Grand Rapids July 8 replacing the Marcus Revue which has had six successful weeks there. The Marcus show moves to the Majestic at Fort Wayne, Ind., for an indefinite engagement. "Honey Bunch" played Lansing and Jackson, Mich., on its way to Grand Rapids from Idora Park at Youngstown, Ohio.

MRS. ALICE CREED and MRS. LOUISE CLEM
HAVE JUST COMPLETED A VERY SUCCESSFUL SEASON AS MOTHER-IN-LAWS OF
OLSEN and JOHNSON

(Continued from page 21)

WESTERN VAUDEVILLE
Week of July 15, 1923

CHICAGO, ILL.

Majestic—Levere & Collins—Fiske & Fallon—Dona, Darling & Boys—Clayton & Lennie—Georgalis Trio.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Duberry & Layaker Sisters—Kramer & Breen—Burnum?—Three Ralphs.

DES MOINES, IA.

Riverview Park—Gillette & Rita—Frank & May Collins.

FARGO, N. D.

Grand (First Half)—Duberry & Layaker Sisters—Burnum—Kramer & Breen—Three Ralphs. (Second Half)—Myers & Sterling.

GRAND ISLAND, NEBR.

Majestic (Sunday)—The Gregorys—George & June.

KANSAS CITY, MO.

Globe (First Half)—Sweet & Hill—Fairman & Furman. (Second Half)—Wagner & Leta—Three Roman Gypsies.

MILWAUKEE, WIS.

Majestic—Dashington's Animals—Visser & Co.—Damerel & Vail—Warden & Burt—Six Musical Nosses—Arthur Angel—Three Regals.

ST. LOUIS, MO.

Grand—Oh San & Bro.—Jimmy (Mimic) Dunn—Wilson Aubrey Trio—Ramsdells & Deyo—Brown & Lavelle—Gilbert Wells—Echoes of Scotland—Browning & Roberts.

Skydome (First Half)—Weber & O'Brien—Coulter & Rose—Marie Corella & Co. (Second Half)—Lee Hing Chin—Grace Manlove & Co.—Sweet & Hill.

SOUTH BEND, IND.

Palace (First Half)—Redford & Madden—Kent & Allen. (Second Half)—Marjie Coate.

SPRINGFIELD, MO.

Electric (Second Half)—Fairman & Furman.

MARCUS LOEW CIRCUIT
Week of July 16, 1923

NEW YORK CITY

American (First Half)—Diaz & Powers—Harrington Sisters—Dunley & Merrill—Benson, Molino & Co.—Rule & O'Brien—Bott Schaeffer Trio—Thornton & King. (Second Half)—White & Barry—Russell & Pierce—Lew Harkins—Jimmy Savo & Co.

Orpheum (First Half)—Three Wheeler Boys—Betty Washington—Hugh Emmett & Co.—Monte & Lyons. (Second Half)—Cooper & Lacey—Dave Thursby—Melrose & Brooks—Bann & Mallon—Cosslar & Beasley Twins.

National (First Half)—Cooper & Lacey—Farrell & Taylor Trio—Fox & Burns—Trella & Co. (Second Half)—Braminos—White & Grey—Thos. P. Jackson & Co.—Harry Hines—Grazer & Lawlor.

Greeley Square (First Half)—Synco—Patrice & Sullivan—Lew Hawkins—Primrose, Seamon & Co.—Frazer & Bunce—Kirkwood Trio. (Second Half)—Harrington Sisters—Geo. P. Wilson—Hugh Emmett & Co.—McGrath & Deeds—Three Wheeler Boys.

Delancey Street (First Half)—Le Veaux—White & Grey—Russell & Pierce—Melrose & Brooks—Jean Granese & Co.—Grazer & Lawlor. (Second Half)—Patrice & Sullivan—Thornton & King—Poster Girl—Monte & Lyons—Trella & Co.

Boulevard (First Half)—Braminos—White & Barry—Merritt & Coughlin—Harry Hines—Romas Troupe. (Second Half)—Lillian Ziegler & Co.—Northlane & Ward—Conners & Boyne—Al. Raymond—Flashes of Songland.

State (First Half)—Lamont Trio—Mills & Kimball—Lazar & Dale—Nonette—Bryant & Stewart—Moran & Weiser. (Second Half)—Kanazawa Boys—Jason & Harrigan—Silvertone Four—Benson, Molino & Co.—Nonette.

Avenue B (First Half)—Chadwick & Taylor—Four Ylleros. (Second Half)—Jack Hanley—Dreon Sisters—Parnes & Kennedy—Three Danoise Sisters.

Lincoln Square (First Half)—Nadje—Geo. P. Wilson—Taylor, Howard & Them—Jimmy Savo & Co.—Silvertone Four. (Second Half)—Synco—Irene Trevette—Primrose, Seamon & Co.—Lazar & Dale—Lamont Trio.

Victoria (First Half)—Lillian Ziegler & Co.—Conn & Hart—Fisher & Bertram—Al. Raymond—Flashes of Songland. (Second Half)—Mills & Kimball—Bob Ferns & Co.—Frazer F. Bunce—Moran & Weiser.

Palisades Park—Three Phillips—Kay, Hamlin & Kay.

BROOKLYN, N. Y.

Palace (First Half)—Jack Hanley—Northlane & Ward—Barnes & Kennedy—Three Danoise Sisters. (Second Half)—Zelda Bros.—Chadwick & Taylor.

Metropolitan (First Half)—Kanazawa Boys—Irene Trevette—Harry Anger & Co.—Kramer & Boyle. (Second Half)—Francis & Wilson—Sam E. Mann—Bott Schaeffer Trio—Fox & Burns.

Gates (First Half)—Swain's Cats & Rats—Sam E. Mann—Marshall Montgomery—Maxon & Morris—Cosslar & Beasley Twins. (Second Half)—Faynes—Betty Washington—Taylor, Howard & Them—Bryant & Stewart—Farrell Taylor Trio.

Fulton (First Half)—Francis & Wilson—Corinne Arbuckle—Thos. P. Jackson & Co.—Mumford & Stanley—Jim Francis Revue. (Second Half)—Nadje—Conn & Hart—Marshall Montgomery—Rule & O'Brien—Kirkwood Trio.

BALTIMORE, MD.

Hippodrome—Louis Leo—Frost & Morrison—Mack & Lane.

BOSTON, MASS.

Orpheum—Moss & Manning Sisters—Helen Kennedy—Luckey & Harris—Hanson & Burton Sisters—Neil McKinley—Blake's Mules.

BUFFALO, N. Y.

State—Diaz Monkeys—Wyeth & LaRue—Fox & Kelly—Carey, Bannon & Marr—Harry Abrams & Co.

LONDON, CAN.

Loew's (First Half)—Raymond Pike—Quinn Bros. & Smith—Bernard & Leona. (Second Half)—Foris & West—Delbridge & Gremmer—Ethel Davis & Co.

MONTREAL, CAN.

Loew's—Pollyanna—Ford & Goodrich—Jim & Jack—Stars of Record—Lewis & Rogers—Lieut. Thetion & Co.

NEWARK, N. J.

State—Knight & Knave—Besthoff & Messenger—Murray & Maddox—Foster & Seamon.

OTTAWA, CAN.

State—Wyoming Duo—Ubert Carlton—Chick & Tiny Harvey—Matthews & Ayres—Byron Bros. & Co.

PROVIDENCE, R. I.

Emery (First Half)—Jack Gregory & Co.—Flo Ring—Poster Girl. (Second Half)—John Blondy & Bro.—Nick & Gladys Verga.

TORONTO, CAN.

Yonge Street—Monroe & Grant—Conroy & Howard—West & Wise—Ling & Long—Mallon & McCabe—Music Mania.

PANTAGES CIRCUIT
Week of July 16, 1923

TORONTO, ONT., CAN.

Pantages (Six days—open Saturday)—Olga & Nichals—Milo—Krylton Sisters & Mack—Monroe & Gratton—Josie Heather—Paul Pless Trio.

HAMILTON, ONT., CAN.

Pantages (Six days—open Saturday)—Sheik's Favorite.

CHICAGO, ILL.

Gen. Pisano & Co.—Conroy & O'Donnell—Clark & Story—Ruloff, Elton & Co.—Hampton & Blake—Chas. Ahearn.

MINNEAPOLIS, MINN.

Tom Gibbons—Gintaro—Harry Coleman—Kitner & Reaney—La Petite Revue—Fein & Tennyson Opera Co.

WINNIPEG, MAN.

The Cromwells—Herman & Briscoe—Dalton & Craig—Les Gelles Trio—Bartou Revue.

EDMONTON, CAN.

Passing Parade—Fred Ardath & Co.—Betty Byron—Little Yoshi—Burton Sisters.

CALGARY, CAN.

(First Half)—Wilfred Du Bois—Francis & Day—Alexander Opera Co.—Dobbs, Clark & Dare—Dixieland to Broadway. (Second Half—Travel.)

SPOKANE, WASH.

Tom Mills—Weber & Elliott—Spectacular Seven—Rinaldo.

SEATTLE, WASH.

(First Half)—Selbina & Nagel—Renzetta & Gray—Aleko—Clark & O'Neill—Canadian Vet. Band. (Second Half—Travel.)

VANCOUVER, B. C.

Prevost & Goulet—Cornell, Leona & Zippy—Yvette & Co.—Grew & Pates—Corralini's Animals.

BELLINGHAM, WASH.

Winton Bros.—Jones & Sylvester—Latell & Vokes—Jack Powell Sextette—Foley & Leture—Roy & Arthur.

TACOMA, WASH.

Petrams—Nay Bros.—Casson & Klem—Georgia Minstrels.

PORTLAND, OREGON

Ziska—Ulis & Clark—Night in Spain—Jack Strouse—Jack Hedley Trio.

MADISON'S BUDGET No. 18 ONE DOLLAR
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TRAVEL

Adonis & Dog—O'Meara & Landis—Poole's Melodoy Maids—Youth—Downing & O'Rourke—La France Bros.

SAN FRANCISCO, CAL.

Lewis & Brown—Knowles & White—Harry Downing & Co.—Marion Claire—Long Tack Sam—Les Claddons.

LOS ANGELES, CAL.

Leon & Mitzi—Purcella & Ramsay—Juliet Dika—Clay Couch & Co.—Kranz & White—Three Falcons.

SAN DIEGO, CAL.

McBanns—Connolly & Francis—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Gautier's Toy Shop.

LONG BEACH, CAL.

Martinett—Conn & Albert—Klass & Brilliant—Francis Renault—Geo. Mayo—Dance Evolutions.

SALT LAKE CITY, UTAH

Laurie Devine—Frankie & Johnny—Harry Seymour & Co.—Chuck Haas—Callahan & Bliss—Whitehead & Band.

OGDEN, UTAH

Castleton & Mack—Cronin & Hart—Speeders—Walter Weems—Sheiks of Araby.

COLORADO SPRINGS AND PUEBLO, COL.

The Whirl of the World.

OMAHA, NEB.

Allen & Taxi—Princton & Vernon—Nan Halperin—Pasquali Bros.—Honeymoon Ship—Sid Gold & Bro.

KANSAS CITY, MO.

De Peron Trio—Cronin & Hart—Dummies—Carl McCullough—Hori Trio.

MEMPHIS, TENN.

DeLyons Duo—Burke & Betty—Ned Norton & Co.—Marriage Vs. Divorce—Regal & Moore.

DETROIT, MICH.

Regent—LaDora & Beckman—Rogers, R. & R.—Cave Man Love—Bert Walton—Mendozas—Hickey Bros.

Miles—La Vellas—Jack Doran—Oklahoma Four—Little Cinderella—Alfie Tranger & Band.

HELP FOR FILM STRUCK GIRLS

The advance on Hollywood of film struck girls continues in unprecedented numbers, with the result that $120,000 has been raised by Will Hays with the aid of various motion picture producers, for the purpose of multiplying five times the Y. W. C. A. accommodations at the movie metropolis, in order to house as many girls as possible.

Mrs. Edward M. Townsend, chairman of the business division of the National Board of the Y. W. C. A., of which Mrs. John D. Rockefeller, Jr., is a member, is in immediate charge of the work of providing suitable surroundings for the girls that arrive at Hollywood with little more than the ambition to become film stars.

Many of the girls that arrive in the California film city, have no professional experience and practically no chance to get into the movies. Nevertheless girls in all parts of the country are said to be quitting work, schools, etc., and starting by the hundreds for Hollywood where they expect to find fame and fortune. Most of these girls do not have their fare home when they arrive at their destination, and subsequently find themselves stranded.

The Y. W. C. A. is interested in the Hollywood Studio Club, which is something like an employment agency, and also something like a roundhouse, being that it starts many girls back home again. It helps to find an occasional job in the films for the right girl and again places other girls in various positions.

At present the Y. W. C. A. at Hollywood cares for twenty girls at a time at the main branch, but the surplus are sent to different boarding houses co-operating with the organization. New accommodations will make it possible to care for 100 or more girls at one time. The girls are usually housed for two weeks so that roughly speaking the Studio Club can care for 18,000 film struck girls a year.

Many well-known film stars belong to the Hollywood Studio Club and keep it up. Some of them arrived there as film smitten girls themselves and were sheltered at the club while trying to break into the movies. Girls writing in to the club to have a room reserved for them, are immediately answered and told to remain at home or wherever they are.

JAMES WHITE TO DO "TONY"

LONDON, July 9.—James White will shortly present a musical comedy "Tony" for which he has engaged Jack Buchanan to play a principal role.

ETHEL BARRYMORE DIVORCED

Ethel Barrymore was last week granted a divorce in Providence from Russell G. Colt, on the grounds of neglect to provide, following a hearing of testimony taken by depositions.

Sensational testimony regarding her treatment at the hands of the husband was introduced. In her deposition in which she told of closing her theatrical engagements because of the mark of Colt's fists, she said in part:—

"I was in my room one evening after the performance when my husband came up and we started discussing certain persons. I made a particularly unfortunate remark about a certain person.

"He was enraged at the remark and struck me on the face with something he held in his hand. He hit me again and again. He beat me terribly. Then he left the room.

"I was in such a terrible condition that I had to send for a physician. The physician attempted to fix my face but I could not get out of my room for five days because of the swollen condition of my face and bruised condition of my two black eyes, and I was confined to my bed part of the time."

The theatre in which she was playing had to close its doors during those five days, she said.

The beatings started just six months after her marriage, Miss Barrymore said. The first assault, she said, caused her to do up her eyes in raw beef and remain in her room. She received it, she said, when she asked Colt one evening why he arrived home late.

At another time, she said, her husband threw her out of their room in a hotel and left her in the hallway clad only in her nightgown. She testified:

"I had to get another room in which to pass the night. I had nothing with me but the nightgown I was wearing, and he had locked the door."

Anna Patterson, a maid, testified that she found Miss Barrymore with her face bleeding and her eyes discolored after a visit from Colt.

The Colts were separated and re-united many times, and nearly every reconciliation ended with black eyes for the actress, it was testified. Since 1918 there have been rumors of threatened action for divorce by Miss Barrymore. John Drew and Mrs. Lionel Barrymore were among the witnesses for Miss Barrymore.

The court decision gives the custody of the three children to the actress, but the interlocutory decree probably will fix a time at which the father may have them.

The Colts were married in 1909.

"RECKLESS REGGIE" FOR GLOBE

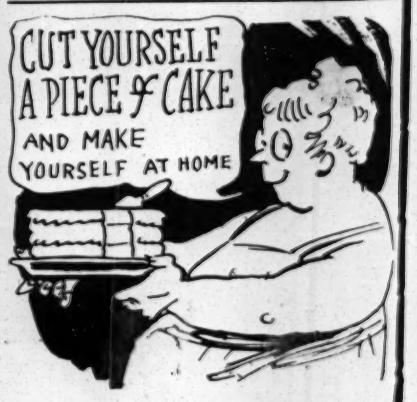
LONDON, July 9.—"Reckless Reggie," a play by Eric Hudson will be produced at the Globe Theatre on July 18. John Deverell will play the title role and among the supporting cast will be Austin Melford and Eric Lewis.

ETHEL IRVING ILL

LONDON, July 9.—Ethel Irving, the actress who scored here in Brieux's "Damaged Goods," is confined to her town home seriously ill.

MAY DO "CROMWELL" IN U. S.

LONDON, July 9.—Henry Ainely has been made an offer to do "Oliver Cromwell" in America. He is seriously considering it.



AMUSEMENT STOCKS STILL DULL

Trading in the amusement stocks during the week just past was as low as it has been in a long while, but, despite the dull market, the prices of the stocks in the amusement list rose, regaining a good deal of the ground lost during the recent slump. From surrounding conditions it would seem as if the action of the amusement list during the past few weeks is merely a reflection of conditions on the exchange and not due to any inside movement or organized manipulation. Market conditions in the past few weeks have been rather upset and the amusement issues have followed the line of least resistance and have gone up or down with the general market, none of the issues making any fight to sustain prices. It is true that some of the stocks lost more than others, but it was those shares that were in the strongest technical position that weathered the storm the best, and, singularly, when the market turned, it was the issues that had lost the least that gained the least.

If an organized bear raid had been under way the turnover would have been far greater than it was. In most cases, the losses being fractional and gains likewise, the difference was not great enough to tempt professional traders. Of course, where the fluctuation was a matter of points, ten or more, as was the case with Famous Players, this would ordinarily prove a lure, but even in this issue traders laid low and trading was comparatively dull.

Famous, which had made a new low of 65¼, fought its way back to better ground as the market rose, gaining 7⅜ points during the week and closing on Saturday at 72⅝ with a turnover of 14,800 shares. On Monday of this week the issue continued to rise in the early sessions, going to 74 but losing this ground later in the day as the market in general staged another reverse, closing at 72⅛ with 3,300 shares changing hands.

Goldwyn did not respond so well to the upward movement, closing at 4¼, but ⅝ above its opening. Only 700 shares changed hands during the week, exceptionally dull trading for this issue. On Monday of this week no sales at all were reported in this stock.

During the week 4,800 shares of Loew's changed hands, the stock going from 14⅝ to 15½ at the closing, a gain of ⅞. On Monday of this week, with but 700 shares traded, the issue receded, closing at 15, a ½ loss on the day's transactions.

Orpheum, which had been least affected by the recent slump, held firm during the week at 17, going as low as 16¾ at one time but recovering quickly. The week's transactions totaled 1,900 shares. Monday of this week saw the price remain at 17 with but 200 shares sold.

The Goldwyn Voting Trust Certificates staged a comeback during last week. Although only 200 shares were sold the price rose from 13½, which it had hit the week before, to 15½. No sales were registered on Monday of this week.

PENNY THRILLER WRITER BROKE

CASSTOWN, Ohio, July 9.—Thomas C. Harbough, at one time one of the best known writers of "penny thrillers" or "dime novels" in the country is to-day an inmate in the Miami poor house, taking with him $1,000, gleaned from an auction of his worldly goods, to keep him for his remaining years as paying guest. He is in his eightieth year. Harbough's name was often linked with that of the late Nick Carter as a writer of this type of story in the days when hardly a household was without a copy of Beadle's Dime Weekly or the Saturday Night. At the auction of his effects the highest price, $60, was brought by an autograph book containing the signatures and letters of generals, presidents, authors and eminent people in all walks of life including Lincoln, Roosevelt and Mark Twain.

STERN BACKING SHOW

J. W. Stern, the former music publisher who retired from the business several years ago, is reported to be financially interested in a musical show which James Caryl, of the Shubert offices, is to produce next season.

COMPETING FOR BUSINESS

With nine musical attractions fighting for existence in the Broadway theatres it seems to be a case of "dog eat dog" the way they are competing for business. On Monday morning in the daily papers the majority of them used extra large display advertisements in the place of the regular house ads that are running during the week. These adds were worded in a manner to extoll the virtues of the respective attractions with each producer stressing on some particular feature of the attraction which is specified in the advertising to bring in the trade.

The advance guard of 50,000 buyers who are expected to arrive in New York within the next week to attend various buyers' conventions arriving in town early this week the extra advertising which the musical attractions are doing gives promise of working to good advantage

"ONLY LAW" TO BE REVIVED

"The Only Law," the comedy-drama by George Bronson Howard and Wilson Mizner, which was originally produced at the Hackett Theatre some ten years ago, will be revived for road purposes by Messrs. Reilly and Woods. The show will be sent out the latter part of August and will play one and three night stands throughout the middle west.

"LITTLE JESSIE" MUSICAL COMEDY

"Little Jessie James," a new musical comedy with book and lyrics by Harlan Thompson and music by Harry Archer was put into rehearsal this week by L. Lawrence Weber. Nan Halperin is to be featured while others in the cast are Allen Kearns, James B. Carson, Mildred Richardson, Roger Gray, Maurice Holland, Winifred Harris, Clara Thropp and Miriam Hopkins. Walter Brooks is staging the piece.

"CLINGING VINE" OPENS AUG. 27

Henry W. Savage's production "The Clinging Vine," with Peggy Wood, will inaugurate its season in Poughkeepsie on August 27th. The show that week will play six one-night stands, arriving in Chicago on Labor Day, when it will open for a six weeks' engagement at the Illinois Theatre. This show after the Chicago engagement will continue the season by playing week stands until early in April. A second company of "The Clinging Vine" will be sent out to tour the one night stands late in September and will tour to the coast.

UNION CONFERENCES POSTPONED

Due to the absence from New York of Lee M. Boda, managing director of the International Theatrical Association, all conferences that were to have been held with representatives of the stage hands' and musicians' unions regarding a change in working conditions and wage scale have been postponed until the latter part of next week, when he is expected to return from Columbus, Ohio.

DE JARI FOR "FASHIONS"

De Jari, a tenor recently discovered by Daniel Frohman, will make his debut in "Fashions of 1924," Monday, July 16th, at the Lyceum Theatre. De Jari is said to have the perfect lyric tenor voice and to be quite similar in appearance to Rodolph Valentino. He has sung in Milan, Paris, Berlin, Madrid and London. In Munich he created the principal tenor role in "Blossom Time" and sang it there for three years, while in London he played the principal role in "The Gypsy Princess" and "The Rose of Stamboul."

HAMER SHOW PLACED

"Love Quarantine," a new comedy in three acts by Wesley Hamer, former dramatic editor of Hearst's New York *American*, has been accepted for early production by Beaux Arts Productions, Inc. The piece will open out of town the latter part of August and will come to Broadway in September.

BRADY TO DO "SO THIS IS N. Y."

"So This Is New York," a play by Alfred Hedges will this season be produced by William A. Brady.

REVISING "EARTHQUAKE"

William A. Brady, Jr.'s production "Earthquake," which recently began a tryout tour at Stamford, closed suddenly last Saturday night in Asbury Park, N. J., and cancelled this week's play date in Atlantic City.

The show which was written by Theodore Leibler, Jr., was first produced at the Stamford Theatre, Stamford, on Friday, June 29th. Following the opening performance the show did not measure up to expectations and Brady started to fix it up during the balance of the Stamford engagement. All of last week while the show was playing in both Long Branch and Asbury Park, Brady, the author, and several outsiders who were called in tinkered with the script and made revisions, but these were not adequate enough in the estimation of the young producer to attempt to venture into Atlantic City this week, with the result that the date for this week was called off and the show closed Saturday night. Brady says he intends having the script revised and rewritten and that he will again endeavor to present "Earthquake" early in the fall.

HILL SHOWS STARTING

Gus Hill will start the rehearsals of his numerous shows on July 30th, when he will place in rehearsal a company of "Bringing Up Father on Broadway." On Aug. 6th he will place a second company of this attraction in rehearsal.

The first company which opens in Middletown, N. Y., on August 20th, will have the following principals: James K. Wesley, Emma Weston, Frank Christie, Leonard and Culver, Mildred Curtis, Frank Rich, Al Cooper, H. H. Hill, E. J. Berg, Charles Pratt and W. F. Riley. The second company which opens in Red Bank, N. J., on August 27th, will have in its cast: Tom Waters, Edward Morris, W. J. Boyd, Peggy Mayo, Nick Glinn, Evelyn Butler, Leonard Mence, J. T. Pearsall, Frank Powers, William Garrett and Alice Dudley. Both shows will carry a chorus of twelve girls.

"HOBOHEMIA" FOR ROAD

Messrs. Brooks and Lawrence have acquired the road rights to "Hobohemia," a comedy of Greenwich Village life, by Sinclair Lewis, author of "Main Street," and will send it out the latter part of next month. The piece had a brief metropolitan showing at the Greenwich Village Theatre several seasons ago.

BEAUTIFYING ALHAMBRA

Loew's Alhambra Theatre, Brooklyn, which bears the distinction of being the only theatre of the Loew group to be devoted to stock productions, is undergoing a number of beautifying renovations prior to its reopening on Labor Day. The interior of the theatre is being redecorated and the lobby is being enlarged. Although rumor has it that the house will offer vaudeville next season, the Loew office has announced it will continue as a stock house.

DR. O'GRADY CLEVER COMEDY

LONDON, July 9.—"Send for Dr. O'Grady" a new comedy by George Birmingham, was produced at the Criterion Theatre here last week to follow "Jackstraw" and seems slated for success. Thomas C. Dagnall made the presentation by arrangement with Miss Mary Moore and the production was staged by Sir Charles Hawtrey. In the cast are Holman Clark, Clarence Blakiston, Sir Charles Hawtrey, and the Misses Helen Ferrers, Margaret Bannerman, Edith Saville, Ursula Tremayne, Sheila Maloney, Maire O'Neill, Marie Butten, Ursula Hirst and Pattie Darry-Furniss.

CASTING "BATTLING BUTLER"

Casting has begun this week for the American production of "The Battling Butler," which has been hailed as the musical comedy hit of the London season, and which will be produced here by George Choos, in association with Selwyn and Company. Rehearsals will begin at the Times Square Theatre on Monday, July 16. The piece will have an out of town opening and will be brought to one of the Selwyn theatres.

BROADWAY MUSICAL SHOWS

(*Continued from page 3*)

of the Movies" which was one of the season's leaders in gross business does not seem to be able to get over its slump as yet.

"Zander the Great" at the Empire has also fallen off in business as has "The Fool" at the Times Square. It is likely that both these attractions will make their departure from Broadway within the next two weeks. "You and I" at the Belmont managed to hold its own on the week and show a bit of profit. "The Devil's Disciple" at the Garrick has also been getting by. "Abie's Irish Rose" at the Republic which is well in its second year is not disappointing its producer any even though it got a bit over $7,000 last week which was considered as very satisfactory.

John Henry Mears offering "Not So Fast" though its gross intake manages to cover the weekly rental guarantee at the Morosco will continue at that house for at least two weeks more as Mears is endeavoring to enhance the picture rights valuation of the offering.

The outlook Monday night by the theatre managers was that business this week would be a bit better than the last few weeks. They say that with the 4th of July over and the new season already under way that the influx of out of town visitors will begin and that the business in the theatres will climb steadily during July and August.

STREET CAR ADS FOR SHOW

A street car advertising campaign is now being waged in behalf of Ann Nichols' comedy, "Abie's Irish Rose," at the Republic Theatre. The play has already passed its first year on Broadway and the car cards are part of a campaign being inaugurated by the management to keep the piece going throughout the summer, after which it will shift to George M. Cohan's Grand Opera House, Chicago. The card is an attractive poster with cartoonical views of situations in the piece, which have been done by Nomad, the newspaper cartoonist.

JOHNSON TO MANAGE THE WELLER

ZANESVILLE, O., July 9.—Caldwell E. Brown, lessee of the Weller and Liberty Theatres of this city has engaged Fred E. Johnson to handle the reins of the Weller Theatre this season.

Mr. Johnson has for the past six years been successfully managing the Court Theatre, Wheeling, West Va.

The Weller will play legitimate attractions exclusively, while the Liberty features pictures. This house will be looked after by Mr. Brown.

The Weller will open on Labor Day.

RAY INCORPORATES

SAN FRANCISCO, July 9.—The Charles Ray Enterprises of California last week filed articles of incorporation with Secretary of State Frank Jordan. The capital stock is $1,000,000 divided into 100,000 shares at $10 a share. The directors, according to the articles of incorporation, are Charles Ray, Albert A. Kidder, Jr., Walter H. Grant, Charles S. Ray and Arthur W. Green.

YALE RENEWS SONG PRIZE OFFER

The failure of Yale college to find a suitable song out of a list of 162 manuscripts resulted in the announcement today of a new competition for the $1,000 anonymous prize. Yale ants a song to supplant "Bright College Years," the tune of which is the German "Wacht am Rhine."

The new competition closing on May 1, 1924, will be divided into two parts. The first, now effective will continue until January 1, 1924 open to Yale alumni and students only, is open for words only. On January 1, 1924 one or more sets of the lyrics will be made public and the music competition will commence. Unlike the competition for words, the music will be open to the general public and will continue until May 1.

Noah H. Swayne, class of '93, of Philadelphia is chairman of the committee of awards.

BAND MEN IN CONVENTION

The National Association of Band Instrument Manufacturers, at the convention held recently in Chicago, took steps to do away with several of the most glaring faults in the trade, such as excessive discounts, rebating, giving of instruments and other prevalent practices that have not been conducive to harmony and have only served to cut profits to a minimum. In connection with the motion passed by the convention the leading band instrument manufacturers and jobbers have inserted an advertisement which appears elsewhere in THE CLIPPER, over their signature.

More important than the ending of the trade abuses mentioned in the announcement will be the effective stopping of various forms of exaggeration and misrepresentation on the part of professional musicians.

Heretofore many bandmasters and individual soloists have boasted that this or that manufacturer had presented them with gold or silver instruments as an acknowledgment of superior musical capabilities, and, inferentially, because the instrument manufacturer would deem it a great honor if the bandmaster, orchestra leader or soloist would use and endorse his make of instruments.

Nine times out of ten soloists and bandmasters making such claims have been misrepresenting the facts in the case. As a general rule the average bandmaster or soloist who was granted a 10 per cent professional discount would tell his fellow musicians he had gotten 40 or 50 per cent or was given his instrument or instruments for nothing.

In many cases musicians would tell one manufacturer that another one had offered them a big discount or instruments on loan or free instruments.

In the vast majority of such cases these statements were untruthful to say the least.

To rid the entire band instrument industry of the trouble and annoyance of running down such tales, and to eliminate the mutual suspicion such stories aroused among the manufacturers and dealers, the National Association of Band Instrument Manufacturers and dealers, in convention assembled at the Drake Hotel, Chicago, passed the preamble and resolutions printed in another column over their signatures and took ample precautions to see that every manufacturer in the association will live up to the letter and spirit of the resolutions.

According to the manufacturers and dealers there has been too much granted by way of professional discounts. There has been some loaning of instruments and possibly subsidization on a very small scale. All this is now done away with and the entire industry put upon a basis of good business and mutual respect and trust.

UNITED ORCHESTRAS TOURING

The United Orchestras, Inc., combination, known as the *Leviathan* Reserve Band will continue its tour through New England this week and will appear during the week of July 16 at Harvey's Lake, Pa., at the dance casino there. On July 23 the orchestra, which is under the direction of James Lynch, will assume the vaudeville dates of the other *Leviathan* orchestra, using the same settings and effects.

The office has booked Robert Berne in charge of a five piece combination at Briarcliff Lodge for the summer. Fred Salter and a six piece combination opened at the New Bedford Roof Hotel, New Bedford, Mass., and Joe Raymond, with the nine piece orchestra he has been using at the Palais Royal, opened last week at the Pavilion Royal for the summer.

OPEN AIR CONCERTS START

The first of the forty-two open air concerts by the New York Philharmonic Orchestra was given on last Thursday night at the Lewisohn Stadium. The orchestra under the leadership of Willem Van Hoogstraten is composed of one hundred and six men.

There is a new $15,000 orchestra stand at the Stadium and it works finely, so well in fact that the audience on the far rim of the semi-circle can hear the faintest sound of the strings.

ORCHESTRA NEWS

FIRE AT CASINO PIER

The Casino Pier at Wildwood, N. J., which is being operated by the Lannin Brothers under the personal supervision of Sam Lannin, narrowly escaped burning last week when a fire started in the Sweet Block at Schellenger avenue and the Boardwalk and was fanned towards the Pier by the high wind. The Sweet Block, which was destroyed at a loss of about $200,000 is owned by Mrs. Belle Sweet and comprises bathhouses, a steam plant and many stores and concessions with apartments above. Firemen from nearby towns helped extinguish the blaze and keep it from spreading to the Casino Pier and other nearby buildings.

Business at the Pier was not seriously interrupted and the Memphis Five and Howard Lannin's seven piece orchestra were on hand the following evening to play for the dancing in this magnificent structure.

BENNETT BACK FROM LONDON

Robert Bennett and his Frisco Syncopaters, recently returned from a London engagement, opened last week at the Cafe des Beaux Arts, Atlantic City, for an indefinite run. Bennett is using ten men in his combination and is playing for the revue that Joe Moss is running there besides furnishing the dance music. Over the fourth, in spite of inclement weather, Atlantic City conditions took a turn for the better and it is possible that Moss will keep the revue going, instead of closing it as he had at first intended.

Bennett and his men were in England for several weeks, having been booked in one of the Lyons restaurants by Paul Specht, who is now playing at the Corner House there.

PARTY FOR HOFMANN

Charles Dornberger, playing with his orchestra in George White's "Scandals" tendered a party to Louis Hofmann his drummer, last week, the occasion being the anniversary of Hofmann's joining Dornberger's organization. Hofmann has been with Dornberger longer than any other man in the band. Present at the party were several principals from the show, Benny Selvin and several other orchestra leaders and musicians.

FROST AT EDGEMERE

Chester Frost and his Bostonian Orchestra, having closed their engagement in Maine, will open on Saturday at the Lorraine Hotel, Edgemere, L. I., for a summer run. Frost has increased his organization to eight men, adding another saxophone. Until his opening date Frost and his men will continue to give radio concerts at WJZ and other broadcasting stations.

BRAINER OPENS SEASON

Ellsworth T. Brainer and his orchestra, an organization composed of eight men, opened their summer engagement last week at the Claryle Hotel, Clarence, N. Y. Brainer, who formerly ran a music shop beside his orchestra work, has sold out the shop so as to be able to devote his entire time to music from now on.

TOM BROWN GOING TO ALASKA

Tom Brown and his band will not spend their vacation in the East as previously planned but are going to Alaska as guests of the San Francisco Chamber of Commerce, Seattle and Los Angeles. The party is scheduled to leave San Francisco on July 20th for a thirty or forty day trip.

KERR AT ATLANTIC CITY

Charles Kerr, prominent Philadelphia leader, and his orchestra, opened Saturday night at the Garden Pier, Atlantic City, for a summer run. Kerr has become more or less of a fixture at Atlantic City having played at the Pier for several years.

DIMINELLO SERIOUSLY INJURED

Alfred Diminello, the comedian string bass player with Elmer Grosso, and his versatile orchestra, was seriously injured Tuesday night while on his way to the "Ben Hur," a roadhouse at City Island, where he has been playing nightly.

Diminello and Grosso were waiting at West Farms for a City Island bus when the bus pulling in at the curb crushed Diminello against a telegraph pole which was very close to the curb. An ambulance was summoned and Diminello was rushed to the Fordham hospital with several broken ribs and other internal complications. He was quite a favorite with the guests at the Ben Hur and it is hoped that he will be able to join Grosso again in a very short time.

BALDWIN AND ELKINS SWITCH

The change predicted in the CLIPPER several weeks ago, whereby Buddy Baldwin, who was then playing at the Nassau would switch with Eddie Elkins, who had been engaged to play at the Castles-by-the-Sea, took place on Thursday night. Unless further changes are made Baldwin will furnish the dance music at Castles from now on and Elkins will play at the Hotel.

The theory is that the crowd at the Nassau are older and more appreciative of the type of music furnished by Elkins and an organization of his dimensions while the crowd that patronize Castles like fast, peppy music of the Baldwin type.

GILLEN AT GALLAGHER'S

The new Frank Gillen orchestra which opened last week with the revue at Gallagher's Broadway Gardens, proved a new wrinkle in the style of combination playing cabarets and supper clubs. Each of the musicians in the five piece orchestras are accomplished soloists and are required to do a single out on the floor. This includes such bits as a triple tongue solo by the cornetist and imitations on the violin of a bagpipe, Sousa's Band, etc.

DAVIS BAND IN DEER PARK

The Meyer Davis office has again placed an orchestra in the Deer Park Hotel, Deer Park, Maryland for the summer. The Davis office now have their summer business well under way, holding the majority of their usual engagements and adding several new hotels and cafes to the list.

BLUM REPLACES SIEGEL

Irving Blum and his orchestra; a six piece combination, is now furnishing the dance music at the Nightingale Restaurant, replacing Al Siegel who goes to the Castilian Gardens, Lynbrook, formerly known as the Fountain Inn.

LONG CONTRACT FOR FREY

Fred L. Frey and his orchestra, a combination of nine pieces, last week signed for a year and four months to appear in vaudeville with Fred Ferris over the Keith time. The booking was made through Harry Walker, Inc.

DAVE BERNIE AT LAKE PLACID

Dave Bernie and his orchestra opened at the Stevens House, Lake Placid last week The organization is booked to play there until Labor Day.

ROMANO NOT AT THE BROADWAY

Phil. Romano and his band did not play B. S. Moss' Broadway theatre with Cliff Nazarro as reported recently.

NOVEL ORCHESTRA EXPERIMENT

Harry Stoddard and his orchestra, while playing in Keith's Theatre, Washington, D. C., recently, assisted in a novel experiment made in the psychopathic ward of the Walter Reed General Hospital. The hospital is maintained entirely for service men incapacitated during the war and contains several thousand patients. On Wednesday of the week, Stoddard, with several other of the acts on the bill, went out to put on an entertainment for the patients and hospital staff. Learning that none of the so-called "basket cases" were present Stoddard expressed a desire to play for them and went to the ward in which they are kept, giving a number of songs for them. Later in the week, meeting some members of the hospital staff at the National Press Club, mention was made of the 400 insane patients and the discussion turned on what effect music of different kinds would have on them. The doctors expressed regret that they had not thought of this when Stoddard and his men were there on Wednesday but Stoddard told them that, if they wished, he would bring his men out on Sunday and the doctors accepted.

At twelve o'clock on Sunday Stoddard and his orchestra again visited the hospital and were seated in the psychopathic ward. The doctors who were expert in mind diseases and many others were present and the most notable cases of insanity were held under close surveillance.

Stoddard played songs of various types from old fashioned waltzes to snappy low down blues, the doctors observing results on the faces of the inmates and charting them according to the type of number. It was found that the most felicitous effect was obtained with fast fox-trots built around sweet melodies, that waltzes were soothing and that low down blues aroused carnal instincts. As a result of the experiment the doctors are trying to work out some system whereby music can be employed as a curative in diseases of the mind and it is probable that other visiting and local musical organizations will be asked to assist in the reclamation work.

While Stoddard and his men were in Wilkes-Barre the leader was made an honorary member of the local Police Department by Mayor Daniel L. Hart, former author and playwright, who is known as the actor's friend by all those who have ever played the town.

TOMMY GOTT TO REMAIN

Tommy Gott, member of Paul Whiteman's orchestra, now in England, will not leave the organization when the orchestra returns, as had been announced, any differences that may have existed having been patched up. At the time it was rumored that Busse was leaving Whiteman but these were set at rest by the statement that Gott was to leave and a new man was being sought to replace him. Now that Gott is to stay the orchestra which will appear in the "Follies" will be the same as that with which the California leader has made his success overseas with possibly one exception.

MONOHAN BAND FOR EMPIRE

Tom Monohan and his band have been engaged to furnish the music for the races at the Empire City Track, Mt. Vernon, N. Y. during the current racing season there.

PAUL BIESE

AND HIS

CHAMPION ORCHESTRA

Now Finishing a Most Successful Engagement at Terrace Garden, Chicago

Has Been SPECIALLY ENGAGED to open FRED MANN'S RAINBO GARDEN, CHICAGO, Beginning July 16

NOVELTY ORCHESTRA ACT

SAN FRANCISCO, July 9.—The Burtnett-Miller orchestra, from the St. Francis hotel followed Waring's Pennsylvanians at the California theatre last week. They scored strongly with a novelty bit called a "Syncopated Wedding" in which the violin clergyman officiated at the ceremony for the clarinet-bride and the trombone-bridegroom.

PERROQUET FOR VAUDEVILLE

The Perroquet Orchestra, a five piece combination playing at the Perroquet in Greenwich Village will open in vaudeville within a few weeks in company with a male singer. Lou Becker is directing the combination.

IRENE LEARY SIGNS

Irene Leary, ingenue, signed last week with Hurtig & Seamons for the coming season. She is expected to be with the Lew Hilton show.

MENAGERIE AT DREAMLAND

Charles Weir has opened a wild animal menagerie with his fine collection of lions, tigers, leopards, both Indian and African, jaguars, black, brown and sun bears, pumas, etc., in the new Dreamland Park, Newark, N. J. Mr. Weir's troupe of baby performing elephants are also in the same park, where they are one of the feature free acts. William (Bill) Emery is in charge of the animals for Mr. Weir.

SHOWS AT PERTH AMBOY

The James Benson Shows and the Endy Shows are both playing North Perth Amboy, N. J., this week. The Endy Shows will stay over another week and the Benson Shows are moving on.

Frank Gillen, who composed the music for "The House That Love Built," will compose the score for "Greenwich Village Snapshots," a new revue.

OWING to current exaggerations and misrepresentations, which have created a false impression in the public mind, and in the interest of good business, the following manufacturers of and dealers in band instruments wish to announce:

1—That they will not give away their product to prominent musicians or others;
2—That they will not loan instruments for the purpose of having them used by prominent musicians;
3—That they will not pay salaries to or in any other manner subsidize musicians to induce them to use their instruments;
4—That all sales to retail buyers, including professional musicians, will be made at established retail prices and on the regular terms of the respective manufacturers;
5—That they will not accept second-hand instruments in exchange for new, except at the standard exchange values;
(This refers to a uniform exchange schedule now being compiled copy of which will be mailed to all dealers in the near future.)
6—That each manufacturer will urge his dealers and other representatives to be guided by these principles, and will regard any violations with disfavor.

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J. W. YORK & SONS

ACTRESS UP FOR MUSH THROWING

Miss Hattie Meyer, who said she was a motion picture actress, was discharged last week in the West Side Court by Magistrate Woil, after she had promised that she would not throw any more hot mush at her fiance John Scouras, who owns a restaurant, in which both had a heated discussion over another woman. On Friday night Scouras, told the court, Miss Meyer, who lives in the same apartment house as he does, was in a jealous mood and chased him with a big carving knife.

Patrolman John Koenig, of the West Sixty-eighth, who was eating in the place went to the kitchen door of the Scouras restaurant to see what the argument was about when he received the benefit of Miss Meyer's poor marksmanship, which was a hot dish of cornmeal that caught him full in the face. An arrest followed and Miss Meyer spent the rest of the night in jail. She and her fiance left the courthouse arm in arm.

SHOWS FOR EASTERN CANADA

The Greater Bernhardi Shows, Billie Clark's Broadway Shows and Taxier Bros.' Shows, which are now playing dates in Canada, will play the fairs of eastern Canada this coming season. Ben Williams, manager of the Williams Bros.' Shows, now playing on Long Island, will soon jump to Canada to play some fairs.

SHOW FOR PERTH AMBOY

Johnny J. Kline and Jack Allen are putting on an exposition show at Perth Amboy, N. J., July 16 to 21. They have already booked several shows, rides and concessions. Perth Amboy is one of the best exposition showntowns in northern New Jersey and all the boys should get a very big week.

GOOD BUSINESS AT CONVENTION

The World at Home Shows, which are playing the Garfield, N. J., Anniversary and Firemen's Convention last and this week, are doing a very good business with their rides and shows. The show is booked to play Marcus Hook, Pa., next week.

MULLER BACK FROM SO. AMERICA

Herman Muller and company with their trained elephant, horses and dogs arrived from South America last month and are now quartered in Dreamland Park, Newark, N. J., where they expect to open an engagement shortly.

POLACK CLOSES AT ISLAND

I. J. Polack, manager of the World at Home Shows, has closed his engagement at Coney Island, N. Y., and will add his attractions and rides that were at the Island to his road show.

LOOK AFTER LEGAL END

C. J. McCarthy and William C. Chapman are looking after the legal end of the John Robinson Circus this season.

BIG SUCCESS FOR DANCER

Queenie Smith, whose success in "Helen of Troy, New York" caused the critics on the dailies to refer to her as a "find," has been on the stage for a number of years and went through the usual early struggles in order to achieve the position she now holds. Dancing has always been her forte and when still a child she was placed in the ballet school of the Metropolitan Opera Company. At the same time she was taking lessons from Vincent Romeo.

After several years with the Metropolitan she was accorded the opportunity of acting as premiere danseuse during a performance of "Faust" and received ten curtain calls for her excellent work. Following this she served as understudy for Rosina Galli and worked as premiere in "Aida," "Samson and Delilah," "Laakme," 'Le Coq d'Or," "Petroushka," "Francisca da Rimini," "Thais," and "Traviata." Leaving the Metropolitan because of a wish to succeed she essayed musical comedy and there met with several rebuffs.

When she wanted to dance they wanted her to sing. When she wished for a tragic role they assigned her a comedy part and vice versa. It was the old story of the opportunity finding the person. Finally she was given a part in Eddie Leonard's "Roly Boly Eyes" which John Cort produced, and there had a simp or comedy role that brought her into some prominence on Broadway. From that time on all managers wished her to play roles of similar nature.

Her next venture was as "Helen of Troy" in C. B. Maddock's "Bubbles" which played the Keith time, following which she made an all too brief appearance in the ill-fated "Just Because" company, where the critics said she was the only worth-while thing in the show.

She appeared in Royce's "Orange Blossoms" and, after that closed, received a part in the same producer's "Cinders" where she was again favorably received. From there she went into her present vehicle, "Helen of Troy, New York" and it seems as if she has at last arrived.

"VEGETABLE" NEW HARRIS SHOW

"The Vegetable," a satirical comedy by Scott Fitzgerald, will be given a tryout production by Sam H. Harris early in September.

DEATHS

MRS. EMMA STICKNEY, wife of Robert Stickney, Sr., one of the oldest and best known bare-back riders, died from injuries she received from falling out of a window in Newark, N. J., where they were making their home since arriving back from Central America where they spent last winter. Mrs. Stickney died July 6th and the body was shipped to her old home in Cincinnati for burial.

CHARLES A. MOORE, retired theatrical manager, died at his home in Patchogue, L. I., last week. Mr. Moore had been the personal representative of E. S. Willard, the English actor, for a period of seventeen years, after which he retired from the theatrical business to enter commercial pursuits. Later he founded the Mary Gwenn Bread Shop. He was sixty years of age and is survived by a wife and two daughters.

TELLEGEN LEARNING TO BOX

Another idol of the matinee girl has been shattered. A great (stage) lover has embraced fistiana and delivered a knockout blow to Dan Cupid, mythological God of Love. Dame Fate is indeed a queer prankstress.

All of which means that Lou Tellegen, whose impassioned love scenes have proved a delicious thrill to the gushing matinee girl and her sisters, has taken to boxing and is off the love stuff (at least in private life) temporarily, if not permanently.

This much we glean from an interview Lou gave to a local newspaper man last week, in which he could not desist in permitting essays on the manly art of fistic endeavor to creep into his supposed discussion of the "divine passion."

Nevertheless he vehemently denied that he was planning another matrimonial voyage, this time with Peggy Hopkins Joyce, as had been reported.

In finality Lou made it plain that any of his future amours will never develop beyond the platonic stage.

At any rate he's going to be too busy mastering the art of self defense to allow sentiment to get him within its clutches.

We have his word for it that boxing is much less difficult as a financial study than that of dissecting love and the intricacies of feminine temperament.

NOVEL PUBLICITY STUNT

A novel stunt to obtain publicity for a motion picture attraction is being attempted by W. H. Roddy who left New York on a steamer bound for Portland, Ore., where he will do the exploitation work for "The Covered Wagon." Roddy accompanied by Henry Bradley, as second man, will stop off at all ports en route, visit newspapers and plant stories and pictures while Bradley will occupy his time by doing a bit of one sheet sniping and tacking half sheet cards of the attraction. The trip is expected to take twenty-three days.

Arthur Ryan, has been sent to Texas in behalf of the picture and will make a tour of the entire state covering all newspapers three months before the picture is due to be exhibited in the state.

NEW LAWRENCE PLAY

"In Love With Love," a new comedy by Vincent Lawrence, will be the first production to be made by William Harris, Jr., in the new season. The piece is now in rehearsal under the direction of Robert Milton and will have an out of town hearing next month prior to being brought in for a run. The cast includes Lynn Fontaine, Henry Hull, Ralph Morgan, Robert Strange, Burton Churchill, Wanda Lyon and Maryland Morne.

CONNORS OPENS DANCING SCHOOL

Jack Connors, whose "Connor's Revue" and other acts have been playing big time vaudeville and who was formerly associated with George M. Cohan, this week opened a dancing school at 341 West 47th street, known as Unity Hall, where he will not only give instruction in stage dancing, assisted by a staff of competent instructors, but will also launch his new productions and acts. He has moved his offices from 160 West 45th street to the new address, where Vincent Valentini, author and composer, will continue to assist him.

FILM DISTRIBUTORS REBUKED

In a decision handed down in the Appellate Division of the Supreme Court last week by Justice Smith, and in which his colleagues concurred, Nicholas M. Schenck, Dave Bernstein, Fred Mitchell and Loew's, Inc., were severely censured and an injunction was granted to the Peekskill Theatre, Inc., restraining the film heads and three corporation defendants from refusing further to supply the plaintiff with films or conspiring to induce others to refuse bookings to the Peekskill house.

Justice Smith was strong in the expression of his opinion, which reverses Supreme Court Justice Mullan, who refused to grant an injunction on the grounds that big film makers and distributors have a right to protect their own business.

Judge Smith held that the individual defendants certainly conspired to wreck the Peekskill theatre because it was a rival of the Colonial Theatre, operated under the Loew management, and that a conspiracy had been plainly shown.

In part the court said:

"Contracts with the Peekskill Theatre, Inc., were broken through the inducements of Messrs. Bernstein, Schenck, and Mitchell, who are officers of Loew's, Inc.

"From the papers the conclusion is inevitable it was the determined effort of these men to prevent the plaintiff from securing pictures and running its business. Defendants were interested in the Colonial Theatre. The plaintiff has been heavily damaged by failure to procure films through interference of these individual defendants.

"The motive of the defendants is clearly shown, both by acts and by their statements that they would ruin the plaintiff's business and not allow plaintiff to procure films for exhibition. That the defendants represent powerful interests aggravates rather than mitigates their unlawful acts.

"The action of the individuals, in their deliberate conspiracy to prevent the plaintiff from obtaining these films for the purpose of ruining the plaintiff, not only renders those defendants liable to criminal prosecution but makes them liable personally for all damages which the plaintiff suffered.

"Many cases are cited in the appellant's brief which not only condemn the practice of the defendants but establish without doubt both their criminal and civil responsibility therefor.

"Loew's, Inc., are properly included within the injunction because its principal officers interested in this rival theatre have used the corporation for the purpose of accomplishing their unlawful purposes, and these officers have made the corporation a party to the conspiracy.

"That individuals may combine for the betterment of their own interests is unquestioned as long as they confine their acts to those that are lawful. The courts have little patience with those who trifle with clear legal rights of another."

The principal stockholders of the Peekskill Theatre, Inc., are Joseph and Louis Singer, brothers. They say they bought the property for $150,000, spent $90,000 in improvements and then faced ruin.

The Colonial Theatre, Peekskill, is operated by the Advance Theatrical Company, of which Mrs. Joseph Engel, David Bernstein, Joseph and Nicholas M. Schenck are stockholders and directors.

Marcus Loew, head of Loew's Inc., issued the following statement with respect to the injunction suit:

"Upon my return from Syracuse, I noticed some clippings referring to the Peekskill case, stating it had been taken up on appeal.

"I was not particularly interested on that account but shocked to see that the name Loew's, Inc., was again mentioned in this case, despite the fact that affidavits were drawn by our attorney and signed by me, stating that neither Loew's, Inc., nor I ever had any interest in that theatre.

"In view of the fact that the plaintiff's attorney told a mutual friend that he knew I had nothing whatever to do with the case, I feel it my duty to enter a denial at this time."

The statement issued by Mr. Loew was made a day prior to the decision of the Appellate Division, in which Loew's, Inc., with the other defendants, were censured.

THE ACTORS' CHURCH

The Actors' Church Alliance of America have completed plans whereby they will open headquarters in the Church of the Transfiguration, in West Twenty-ninth street east of Fifth avenue, on October 1. The church has always been an especial favorite among Episcopalian theatrical folk and is known the world over as "The Little Church Around the Corner."

The Rev. Dr. Walter E. Bentley, chaplain of the alliance, while retaining his rectorship of St. Stephens in Port Washington, will be a part time member of the staff at "The Little Church." He will preach at two Sunday afternoon services each month during the winter and he will have office hours for stage folk who need spiritual advice. A young actor will serve as his secretary and this actor will devote all his time to the work.

In addition to the Sunday services, "The Little Church" will provide offices and a small auditorium for the actors and actresses in the room above the famous "marriage chapel" of the church.

For many years before the war the headquarters of the Actors' Church Alliance was in the Ascension Memorial Episcopal Church, West Forty-seventh street, near Broadway. But in reviving the organization it was felt that while the Ascension Church had perhaps the better location, sentiment and all the other points were on the side of "The Little Church."

BOHLER IN NEW YORK

Charles M. Bohler who produces the revues at the Terrace Gardens, Morrison Hotel, Chicago, and various cabarets and summer gardens in that city, is in New York engaging talent for forthcoming productions. He is also engaging people for revues he is staging in Baltimore and Kansas City. Bohler on Monday signed Fay Marbe to appear in one of his Chicago productions.

CARMEL MEYERS DIVORCED

Carmel Meyers, the film actress last week obtained a divorce from Isidor B. Kornblum, attorney and songwriter of New York, who she charged with desertion.

Kornblum is said to have been opposed to his wife continuing her screen work. They were married in 1921, after Miss Meyers had played the principal role in "The Magic Melody," a piece for which Kornblum wrote a portion of the music. It was their acquaintance in connection with the show which led to their marriage.

Miss Meyers, who is 22 years old, was educated in Los Angeles and was thus ready for the movies in their early development. Among the films in which she has played are "The Marriage Lie," "The Dream Lady," "A Broadway Scandal," and others.

GEORGE MONROE RECOVERS

George W. Monroe, the comedian who has been ill for the past two years since his retirement from "The Passing Show" at the Wintergarden has fully recovered his health and is in Atlantic City. Munroe is now negotiating with Charles Bancroft Dillingham to appear in one of the latter's productions this season.

SELWYNS TO DO "AT MRS. BEAMS"

In accordance with their plan to import a number of foreign productions intact this season, the Selwyns have concluded arrangements for the importation of "At Mrs. Beam's," an amusing comedy of boarding house life by J. K. Munro. Jean Cadell, whose funmaking proclivities are proving an asset to the London presentation of the piece, will be brought over with the remainder of the company when the American production is launched here.

LINDER TO REVIVE "VERDICT"

Mark Linder, the protean actor, who recently concluded an engagement over the Independent time in "The Criminal", is planning to revive another of his former successes, "The Verdict," a playlet that is set amid the Russian revolution and in which Linder plays the entire seven characters. The piece will open at an out of town theatre next week.

LETTER LIST

LADIES

Collins, Ruth
Davidson, Mrs.
Davis, Lora
De Wolf Girls
Du Brown, Josephine
Earle, Julia
French, Bertha
Hall, Babetta
Hall, Ruth Rita
Hart, Chick
Hayes, Gertrude, Jr.
Hudson, Buddy
Keeley, Lulu
Kennedy, Eleanor
Locke, Madge
Mullini, Kate
Peleterie, Lucille
Raymond, Hattie
Reed, Dot
Wilhart, Betty
Williams, Mrs. E. R.

GENTLEMEN

Allen, Frank
Collins, Montie
Dawson, J. M.
Hickey, Bob
Hulbert, Chauncey D.
Leonard, Len
McLaukie, Donald R.
McNish, Frank
Oliver, N. E.
Raymond, Chas.
Santry, Harry
Santry, Henry
Sorrow, G. F.
Spencer, George
Spencer & Williams
Walsh, George
Weber, J. H.

"IRISH ROSE" FOR BEACH

Anne Nichols special company of "Abie's Irish Rose" will begin a ten week engagement at the Garden Pier theatre, Atlantic City, next Monday night. The show will play to a $2 top at the evening performances and $1.50 top at the matinees. The cast which will appear in the attraction consists of Hyman Adler, Fred Strong, David Herblin, Joseph Devine, Jacob Franks, Helen Grossman, Joseph Carroll and Ethel Dwyer. Augustus Thorne staged the production.

LOSES VANITY CASE AFTER RIDE

Miss Ethel Broadhurst, actress living at the Hotel Chelsea, caused the arrest of Miss Julia Cousins, a negress, on Monday on a charge of robbing her of her vanity case while giving the negress a ride in her automobile at the request of a police officer on Gramatan avenue, Bronxville. Miss Broadhurst claimed that she gave the negress a "lift" at the officer's request and left her at an address in Mount Vernon, but that shortly thereafter she missed her vanity case. She notified the police, who investigated at the Mount Vernon address and allege they found the vanity case, together with its contents, in the woman's room. Acting City Judge John B. Cortright of the Mount Vernon City Court held Miss Cousins in $1,000 bail for examination.

SHERRI REVUE IN CLEVELAND

CLEVELAND, July 9.—Andre Sherri's revue will open here at the Riverview Gardens on Wednesday of this week, and is said to be the biggest revue the New York producer has ever staged. The cast includes Townsend Ahearn, Josephine Niel, Gladys Reed, Patricia Gridier, Billy Ladd, Elizabeth Morgan and Gladys James. Besides the principals there will be a chorus of twenty-four.

Immediately after the opening of this show Sherri will start work on a production for Detroit and another for the Hotel Morrison, Chicago.

FRANKS WITH "BUBBLE BUBBLE"

Louie Franks will again do the advance work for Billy K. Wells' "Bubble Bubble" company on the Columbia Circuit this season.

KOSTER GOING AHEAD OF SHOW

Charles "Kid" Koster will go ahead of one of Hurtig & Seamon's road attractions this season, not one of the burlesque shows, however.

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

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(Palace Theatre Building, New York)

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